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ILLUSTRATED CATALOGUE

OF

HIGHLY VALUABLE

# MODERN PAINTINGS

BY ARTISTS OF DISTINCTION

TO BE SOLD BY ORDER OF

THE EXECUTORS OF THE ESTATE OF THE LATE

ISIDOR WORMSER

HILL, LOCKWOOD, REDFIELD & LYDON, Attorneys

MRS. HAROLD THORNE, MR. EDSON BRADLEY

MRS. FLORENCE MACY SUTTON

AND REPRESENTATIVES OF THE LATE

F. L. LORING AND THE LATE LEON MANDEL

THE ENTIRE COLLECTION TO BE SOLD

AT UNRESTRICTED PUBLIC SALE

IN THE GRAND BALLROOM OF

THE HOTEL PLAZA

ON THE EVENINGS HEREIN STATED

THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY

AND HIS ASSISTANT, MR. OTTO BERNET, OF

THE AMERICAN ART ASSOCIATION, MANAGERS

6 EAST 23RD STREET, MADISON SQUARE SOUTH

NEW YORK

THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

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AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

# CATALOGUE

# FIRST EVENING'S SALE

TUESDAY, JANUARY 16, 1917

IN THE GRAND BALLROOM OF

## THE PLAZA

Fifth Avenue, 58th to 59th Street

BEGINNING PROMPTLY AT 8.15 O'CLOCK

## Eugène Verboeckhoven

BELGIAN: 1798—1881

1—*CHARGING BULL*

*Panel: Height, 9 inches; width, 8 inches*

A CHARACTERISTIC and highly finished example. A white bull, marked with a large black spot on the shoulder, is seen, head erect and tail in the air, jumping over a barrier. The movement suggests a spirited charge of the animal. The setting is composed of a bit of roadway, with distance beyond, and a sky with gray clouds.

*Signed at the lower left, and dated* 1867.

*By order of* MRS. HAROLD THORNE, *daughter of the late* H. S. WILSON.

## Francisco Domingo

Spanish: 1843—

2—*A CAVALIER*

*Panel: Height, 6 inches; width, 5 inches*

A full-length standing figure of a soldier of the period of Louis Treize, with leather doublet and crimson breeches and sash, at rest with his sword in his right hand, the point resting on the floor. Back of him, on the left, is a drum of the period lying on its side.

*Signed at the lower right, and dated* 1897.

***From the Henry T. Cox Sale, New York***, 1902, *Catalogue No.* 34.

***From the collection of the late*** F. L. Loring.

## Eduard Charlemont

AUSTRIAN: 1848—

### 3—*CAVALIER SMOKING*

*Panel: Height, 8½ inches; width, 5½ inches*

A CAVALIER, in a rich costume of black, with white shirt, lace collar and cuffs, is here depicted seated on the arm of a high-backed chair with his left hand resting easily on his hip, while the right holds a long clay pipe he is smoking. On a table beside him is a bottle, and a glass partly filled with wine.

*Signed at the lower left, and dated* '83.

*Purchased from M. Knoedler & Co., New York.*

*From the collection of the late* F. L. LORING.

## Alberto Pasini

Italian: 1826—1899

### 4—*A COURTYARD IN CONSTANTINOPLE*

*Height*, 9½ *inches; width*, 7½ *inches.*

A group of three vendors is here depicted in a courtyard, one of them holding by the bridle a horse with panniers filled with fruits. At the head of the stairway is a man with a green turban, who is probably the proprietor of the house. The effect is in sunlight, falling on the white walls of the buildings and casting shadows within the archways.

*Signed at the lower right, and dated* 1871.

*Mary J. Morgan Collection, New York*, 1886, *Catalogue No.* 204.

*By order of* Mrs. Harold Thorne, *daughter of the late* H. S. Wilson.

## Jean Louis Ernest Meissonier

French: 1815–1891

5—*THE DEPARTURE*

*Panel*: *Height*, 12½ *inches; width*, 8 *inches*

Framed in the walls of an apartment and a doorway leading upward by a pair of stairs into the sunlight, is a cavalier descending the steps. The figure, costumed in gray doublet, pink sash, high boots, steel neckpiece, and a wide-brimmed Louis Treize black hat, holds up his sword in his left hand, while the right takes hold of the rail of the stairway.

*Signed at the lower right, and dated* 1880.

*N. Q. Pope Collection, New York*, 1896, *Catalogue No.* 57.

*From the collection of the late* F. L. Loring.

## Prosper Étienne Berne-Bellecour

FRENCH: 1838—1910

6—*A FRENCH ARTILLERYMAN*

*Panel: Height, 14½ inches; width, 10¾ inches*

A FULL-LENGTH figure of a French soldier, in dull blue uniform with red stripes on the trousers about to pour something from his canteen into a tin cup which he holds in his left hand. The setting for the figure is composed of a bit of roadside, fields, and a belt of woods, with a sky of light gray above. This work is marked by the careful drawing and skilful execution of a well-known French military painter.

*Signed at the lower right.*

*By order of* MRS. HAROLD THORNE, *daughter of the late* H. S. WILSON.

## Charles Édouard Delort

French: 1841—1895

### 7—*HALF-SEAS OVER*

*Panel: Height, 10 inches; length, 14½ inches*

Seated on a bench against the bulwark and netting of one of the Channel steamers is a cardinal, in red robes and hat, who is seemingly finding it a difficult matter to cross the Channel and maintain his dignity at the same time. In one hand he holds a smelling bottle and in the other his breviary closed, with one finger inserted to mark the place, while on the bench beside him is his traveling rug, and on the deck at his feet his open traveling bag, whose fittings show a variety of glass receptacles containing, doubtless, remedies for distress of mind and body. Farther along on the deck at the left is his liveried servant who, while leaning over the rail, still holds faithfully in his hand the cardinal's umbrella. The sea, seen beyond, shows rather rough weather, and spray is being blown over the vessel's side.

*Signed at the lower right.*

*Purchased from the N. Q. Pope Collection, New York*, 1896, *Catalogue No.* 11.

*From the collection of the late* F. L. Loring.

## Jean Jacques Henner

French: 1829—1905

8—*HEAD OF A YOUNG WOMAN*

*Height*, 16 *inches; width*, 13 *inches*

A life-size head of a young woman, crowned with golden-brown hair, in full face view to the spectator, with a gleaming bare shoulder and a bit of blue drapery below. This is one of the most charming of many examples of similar subjects by the celebrated French artist and is remarkable for the sweetness of the young girl's expression as well as for the brilliancy of the whole as a piece of painting.

*Signed at the upper left.*

*From the collection of the late* F. L. Loring.

## Constant Troyon

French: 1810—1865

### 9—*A TURKEY GIRL AND HER FLOCK*

*Panel: Height, 13 inches; width, 9¾ inches*

In the immediate foreground, advancing toward the spectator, is a large flock of turkeys, most of them with white plumage but including a few with brown and bronze, while behind them and directing their movements, with her left hand outstretched, is a young girl with blue bodice, gray skirt and white apron. The figure and the birds are relieved against some autumn foliage and a sky of gray.

*Signed at the lower left.*

*From the collection of the late* F. L. Loring.

## Narcisse Virgile Diaz de la Peña

French: 1807—1876

### 10—*LA GORGE AUX LOUPS: FONTAINEBLEAU*

*Height*, 9¾ *inches; width*, 13¾ *inches*

A portion of the beautiful Gorge aux Loups in the Forest of Fontainebleau is presented in this charming picture. The gorge runs through the middle of the composition, with an oak and some rocks on the bank at the right wherein is seen a seated woman, and on the left are seen some stretches of sandy ground, herbage, and a group of fine trees on the crown of the hill which slopes from below to where it meets the sky. The sky itself is composed of gray clouds of fine quality with others of tempered white.

*Signed at the lower right.*

*Samuel P. Avery Collection, New York*, 1886.

*Purchased from the Henry T. Cox Collection, New York*, 1902.

*From the collection of the late* F. L. Loring.

## Narcisse Virgile Diaz de la Peña

French: 1807—1876

11—*SUNSET AFTER RAIN*

*Panel: Height, 10 inches; length, 15 inches*

A colorful example, depicting a wide stretch of country, bordered in the middle distance by trees. A roadway leads from the middle foreground into the picture with a tree or two on either side. The sun is seen just descending below the horizon in a sky showing warm tints with gray clouds above.

*Signed at the lower right.*

*By order of* Mrs. Harold Thorne, *daughter of the late* H. S. Wilson.

## Paul Jean Charles Clays

Belgian: 1819—1900

12—*A CALM ON THE SCHELDT*

*Panel*: *Height*, 9½ *inches; length*, 14¼ *inches*

A mass of shipping in mid-stream, in the right-hand half of the picture, shows two fishing boats with their sails up and, a little back of them, a large square-rigged vessel with black hull. On the left are two or three fishing boats balancing this more important mass on the right. The sky is filled with white and gray clouds, and the water shows a general tone of gray. In this setting the shipping makes a most effective note, both as to its value in the arrangement and in the color scheme of the whole.

*Signed at the lower left.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

P. J. Cluys.

## Professor Ludwig Knaus

GERMAN: 1829—1910

13—*THE QUARREL*

*Height*, 11 *inches; length*, 18½ *inches*

SOME sort of a party has been going on in an apartment which shows on the left, over a stairway coming up from below, a platform on which are some musicians and women. The party has ended in a quarrel, as shown by the attitude of the three principal figures in the picture. A man is half prostrate on the ground near a broken chair, gripping with his hand his side where he has been hurt. Another man, upright, and eager for still more fighting, is in the middle of the room, and near him is a young woman who is wringing her hands. There are other broken chairs and the stairway railing has been smashed as well. At the head of the steps people are seen coming up to find out what has happened.

*Signed at the lower left.*

*Purchased from the late William Schaus.*

*From the collection of the late* F. L. LORING.

## Emilio Sanchez-Perrier

Spanish: 1853—1907

14—*THE RIVER OISE*

*Panel*: *Height*, 16 *inches; width*, 12½ *inches*

A pleasing waterside scene with the river occupying the foreground and graceful trees on the shore, which traverses the middle of the canvas. A punt or two at the left and a white house on the hillside diversify the landscape, while the placid surface of the water reflects the gray-green foliage of the trees and the pale blue of a summer sky.

*Signed at the lower left, and* St. Ouen.

*By order of* Mrs. Harold Thorne, *daughter of the late* H. S. Wilson.

## Hermann Kaulbach

German: 1846—1909

### 15—*THE CHILDREN'S CLASS IN A CONVENT*

*Panel: Height,* 19 *inches; width,* 12 *inches*

In one of the rooms of a convent, with smooth wooden walls upon which hangs a picture of the "Mother and Child" in a gold frame, a kindly-faced nun is giving a lesson in industrial accomplishments to three little girls who are seated on her left. The children and the teacher are all engaged in knitting, but the sister is reading meanwhile from a book open before her. On her right is a fourth little girl who is neither knitting nor reading but biting into a rosy apple.

*Signed at the lower right.*

*Purchased from the Heinemann Galleries, Munich.*

*From the collection of the late* Leon Mandel.

## Johann Georg Meyer von Bremen

German: 1813—1886

16—*A LITTLE GIRL READING*

*Height*, 17⅛ *inches; width*, 13½ *inches*

A blue-eyed little girl, with blond hair falling in curls on her shoulders, is comfortably cuddled up on a bench in the corner of a cottage room, holding a large book open before her, and looking over it with bright eyes and smiling expression. Her right arm rests on a table beside her on which is a piece of knitting, with the needles and a ball of yarn. On the left is a window with plants on the wide sill and a bird in its cage above.

*Signed at the left center, on the tablecloth, and dated* 1848.

*From the D. W. Powers Collection, New York*, 1899, *Catalogue No.* 24.

*By order of the Executors of the late* Isidor Wormser.

## Jean Louis Hamon

FRENCH: 1821—1874

17—*LOVE ON A VISIT*

*Height,* 13 *inches; length,* 16½ *inches*

A LITTLE cupid, nude, with a pair of white wings, is seen knocking at the door of a humble cottage. The setting for the figure consists of the walls of the little house, some vines, and an implement or two, indicating that the occupants are peasant husbandmen.

*Signed at the lower right.*

*By order of* MRS. HAROLD THORNE, *daughter of the late* H. S. WILSON.

## J. Francis Murphy, N.A.

American: 1853—

18—*SUNSET*

*Height*, 14 *inches; length*, 19 *inches*

Rugged ground, with large boulders scattered about, occupies the foreground; in the middle distance is the suggestion of a stream, and beyond are groups of slender trees silhouetted against a sunset sky, which shows tints of orange-gray and blue. At the horizon are two or three touches of lighter tint where the sun has disappeared.

*Signed at the lower right, and dated* '88.

*By order of* Mrs. Harold Thorne, *daughter of the late* H. S. Wilson.

## Richard Wilson

British: 1713—1782

19—*ITALIAN LANDSCAPE*

*Height*, 13½ *inches; length*, 16 *inches*

A composition on classical lines, showing groups of trees on either side reaching up to the top of the canvas, and a vista between of a lake, castle, forest, and a distant range of mountains. In the immediate foreground, where the waters of the lake run swiftly through an outlet, two men are drawing in a net. Over all is a sky of tempered blue with masses of warm-tinted clouds.

*From the sale of the Wallace Collection, London.*

*From the collection of the late* F. L. Loring.

## Luis Alvarez

Spanish: 1841—1901

20—*THE DANCING LESSON*

*Panel: Height,* 19 *inches; width,* 14½ *inches*

A genre picture with three figures in an apartment with ornate furniture. A young woman, in costume of green and pink, occupies the center of the composition, as she is about to take a step forward under the instruction of her dancing-master, who, with his violin and bow, is seen on the left. On the right is the duenna seated in her chair with her embroidery on her lap.

*Signed at the lower right,* Roma.

*By order of* Mrs. Harold Thorne, *daughter of the late* H. S. Wilson.

## Raimundo de Madrazo

Spanish: 1841—

21—*YOUNG WOMAN WITH A GUITAR*

*Panel*: *Height*, 18¼ *inches; width*, 14½ *inches*

A young woman, seated in an armchair on a terrace, a large green tub with a tree growing in it behind her, and the background composed of green foliage. Her costume consists of a pink gown with flounced skirt, a red shawl about her shoulders and white lace draping the head and neck. Her head rests on the back of the chair and she holds with her slender fingers the top of a guitar standing upright at her side.

*Signed at the lower right.*

*William H. Stewart Collection, New York*, 1898, *Catalogue No.* 37.

*By order of the Executors of the late* Isidor Wormser.

## José Villegas

Spanish: 1848—

22—*THE BORDERS OF A VENETIAN CANAL*

*Panel: Height, 13 inches; length, 20 inches*

In this attractive Venetian view the foreground is occupied by a landing-place, where there is a little girl looking at a flock of pigeons. Beyond are pots of flowers and a tree by the waterside. Across the water, which runs through the middle of the picture, are various buildings and towers. These elements, together with a sky of gray tempered with blue, form a pleasing ensemble.

*Signed at the lower right, and dated* 1882.

*Purchased from G. Mannheimer.*

*From the collection of the late* Leon Mandel.

## Emilio Sanchez-Perrier

Spanish: 1853—1907

23—*LES PÊCHEURS: SCENE IN SPAIN*

*Panel: Height, 13½ inches; length, 22¼ inches*

Steep shores, with birches and other trees in the left foreground, and hills in the middle distance, frame in the smooth waters of a river, which is seen on the right. Two fishermen, in a punt, are near the farther shore. The sky of light grays fills the upper right of the composition and glimpses of it are also caught through the green foliage of the trees.

*Signed at the lower left, with* Alcala.

*Purchased of Boussod, Valadon & Co., who procured the picture direct from the artist.*

*By order of* Mr. Edson Bradley.

## Charles Joshua Chaplin

FRENCH: 1828—1891

24—*THE PET RABBIT*

*Height*, 21 *inches; width*, 15½ *inches*

A THREE-QUARTER-LENGTH portrait picture of a young girl, full face to the spectator, holding a white rabbit in her arms. This is one of the pleasing types of femininity portrayed so successfully by the artist, Charles Chaplin. The costume consists of a low-neck frock of pale red and green, and in the blond hair there is a red rose.

*Signed at the lower left, and dated* 1871.

*By order of* MRS. HAROLD THORNE, *daughter of the late* H. S. WILSON.

## Claude Maillard

French: 1840—

25—*EXPECTATION*

*Height*, 22 *inches; width*, 16¼ *inches*

In a simple homelike interior, wherein some of the furnishings are a table, a chest of drawers, a spinning wheel, a clock, a mirror and a bird-cage, is the standing figure of an elderly peasant woman, with gray-blue apron and white cap, in the act of pouring milk from a jug into a flat dish. At her feet are two expectant cats awaiting their meal, while three kittens are playing on the floor between them.

*Signed at the lower right.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

## Anton Heinrich Dieffenbach

German: 1831—

26—*THE APPEAL*

*Height*, 22¾ *inches; width*, 18 *inches*

A little boy, with brownish-red underdress and yellow-gray breeches, is seated on a big stone by the roadside, holding in his hand a large slice of bread, while before him a cat rubs her back affectionately against one of his legs, and a little dog sits up, begging for a share in the lunch. The background shows masses of foliage and a road, with a cottage under the trees, at the right.

*Signed at the lower left.*

*By order of* Mrs. Harold Thorne, *daughter of the late* H. S. Wilson.

## Anton Braith

German: 1836—

27—*A JOYOUS MORNING*

*Height*, 19¼ *inches; length*, 24 *inches*

Three yearling calves are seen bounding forward toward the spectator in the foreground of the picture while several cows, which seem perfectly staid and undisturbed, are behind them. On rising ground in the pastures, on the right, is a goose-girl looking at the antics of the yearlings while her geese are about her industriously picking up their living from the sparse herbage.

*Signed at the lower right, and dated* München, 1886.

*Purchased at the M. Knoedler & Co. Sale*, 1893, *New York, Catalogue No.* 129.

*From the collection of the late* F. L. Loring.

## Friedrich Johann Voltz

GERMAN: 1817—1886

28—*CATTLE AND LANDSCAPE*

*Panel*: *Height*, 14 *inches*; *length*, 25 *inches*

A GROUP of sleek cows are seen in the right foreground in the dooryard of a house, with thatched roof, which appears beyond a fence behind them. On the left are willow trees and a stream with a fisherman casting his line. Overhead is a summer sky of clouds and blue.

*Signed at the lower left, and dated* 1881.

*From the collection of the late* LEON MANDEL.

## Théophile de Bock

Dutch: 1850—1904

### 29—*A DUTCH PASTORAL*

*Panel*: *Height*, 14½ *inches; length*, 24 *inches*

A remarkably good de Bock and in itself a landscape of charming colorful quality. Pasture-fields and a stream occupy the foreground while, in the middle distance, well placed as to composition, are several trees, two of which reach to the top of the canvas. Beyond is a level stretch of country and a bordering belt of trees. The sky shows broken gray clouds and harmonizes admirably with the quiet greens and grays employed in the depiction of the fields and trees.

*Signed at the lower left.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

## F. J. Du Chattel

Dutch: 1856—

30—*EVENING GLOW*

*Height*, 16 *inches; length*, 22 *inches*

The placid waters of a stream or lake fill the foreground and reflect clumps of trees growing on the bank beyond, at the right and in the center of the composition. The sky shows tints of fading blue with warm gray clouds and qualified sunset tints at the horizon.

*Signed at the lower left.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

## Erskine Nicol, A.R.A.

British: 1825—1904

31—*PATIENCE IS A VIRTUE*

*Height*, 24 *inches; width*, 18 *inches*

The interior of an English house with a stairway, covered with a red carpet, leading from a hall in the foreground up into an apartment beyond, where is seen seated an elderly country gentleman with a document in his hand. Leaning against the bannister at the foot of the stairway, on the right, stands a tenant farmer, wearing his great-coat with cape and holding his hat in his hand, evidently waiting until the squire is ready to give him his answer or a message he is to deliver.

*Signed at the lower left, and dated* 1869.

*Purchased from the Edward M. Knox Collection, New York*, 1906, *Catalogue No.* 70.

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

## Henry Mosler

American: 1841—

### 32—*THE COTTAGE AT THE WATER SIDE*

*Height*, 20 *inches; length*, 24 *inches*

The foreground on the left, consisting of the green banks of a stream, slopes upward to a cottage, with white walls and thatched roof, embowered in a clump of trees and bushes filling the middle portion of the picture. The right foreground shows the stream, and beyond is a glimpse of harvest fields. Overhead is a sky of gray clouds with spaces of blue. The effect is one of sunlight and an effective note is made by the gleam of the sun on the white walls of the cottage.

*Signed at the lower left, and dated* '94.

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

## Emilio Sanchez-Perrier

Spanish: 1853—1907

33—*THE FERRY*

*Panel: Height, 18 inches; length, 21½ inches*

The foreground of the picture is filled from side to side with the smooth waters of a river and, on the bank at the left where a group of willows is seen, is a landing-place for boats. Two substantial-looking row-boats are at the landing, with two men, one of them holding a pair of oars, and the other a painter. Rising ground and bushes are seen on the farther shore, and overhead is a summer sky of pale blue gradating into warm tints in the lower part.

*Signed at the lower left.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

## P. Salinas

Italian: Contemporary

34—*SPANISH CAFÉ*

*Height*, 15½ *inches; length*, 26 *inches*

An interior with numerous figures, both men and women, who are grouped about, seated at tables playing cards, drinking and chatting. On the left, near a large stone fireplace, are two figures of young women and a man. Water bottles, baskets and other accessories are seen in the foreground.

*Signed at the lower right, with* Roma.

*By order of* Mrs. Harold Thorne, *daughter of the late* H. S. Wilson.

## Léon Richet

French: 1847—1907

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35—*BRITTANY LANDSCAPE*

*Height*, 20 *inches; length*, 25½ *inches*

The scene is in French pastoral country and is depicted with quiet low-toned tints of qualified browns, greens, and grays. A stream passes through the level lands of the foreground, in the middle distance are two cottages and a number of trees, and the sky shows broken clouds of gray and white.

*Signed at the lower left.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

## Gustave Rudolphe Clarence Boulanger

French: 1824—1888

36—*THE EMIR: ALGIERS*

*Height*, 26½ *inches; width*, 17 *inches*

The Emir, whose costume consists of an ample red cloak lined with white, has descended from his black horse, which is seen standing in the background, and is about to kiss the hand of a lady who is standing at the foot of an olive tree. A fine-looking chieftain, wrapped in his white burnous, is seated nearby and a follower is lying at ease on the ground. The group is skilfully composed and, with the arrangement of red and white and the gray greens of the foliage of the olive grove in the background, makes a very effective picture.

*Signed at the lower right, and dated* 1871.

*By order of* Mrs. Harold Thorne, *daughter of the late* H. S. Wilson.

## William Adolphe Bouguereau

French: 1825—1905

**37—*SPRING***

*Height*, 26 *inches; width*, 21½ *inches*

A charming example of Bouguereau, depicting a little girl seated in partly side view, with her head turned full face to the spectator, holding in her hands a bunch of spring blossoms. Her low white dress is shown slipping down from the shoulders so that the chest and arms are bare. The suave drawing of the celebrated painter is well exemplified in this canvas.

*Signed at the upper right, and dated* 1896.

*Purchased from the William Schaus Galleries, New York.*

*From the collection of the late* F. L. Loring.

## Jules Adolphe Breton

French: 1827—1906

### 38—*A SUMMER DAY: COAST OF NORMANDY*

*Height, 23 inches; length, 35 inches*

The view is from within a cove on the coast of Normandy, with high rocks on either side. Here, about a tide-water pool, are peasant women washing clothes while two girls are idling, perched on the boulders on the right. The vista beyond discloses blue waters breaking gently on the beach, a headland and, farther away, a stretch of hills with rounded tops. In the upper part of the blue sky are some white clouds.

*Signed at lower right, and dated* 1871.

*Purchased from the sale of the Henry M. Johnston Collection, New York*, 1893.

*By order of* Mr. Edson Bradley.

## Jules Dupré

French: 1812—1896

39—*MORNING: LA MARE*

*Height, 15 inches; length, 22 inches*

A soberly impressive picture, the principal elements in which are a pond or lake in the foreground, a large tree at the left center, and a stretch of country with hills beyond, on the right. With these simple features and a sky composed of gray clouds with spaces of tempered blue in the upper portion, the artist has made an attractive colorful composition.

*Signed at the lower right.*

*Purchased from Julius Oehme, New York*, 1911.

*From the collection of the late* F. L. Loring.

## Pierre Étienne Théodore Rousseau

French: 1812—1867

### 40—*THE ARTIST'S HOME AT BARBIZON*

*Panel*: *Height*, 17½ *inches; length*, 21½ *inches*

This canvas shows the artist's home in Barbizon on the outskirts of the Forest of Fontainebleau, and is painted in warm tints, with the drawing of the buildings, trees and other elements carefully done, as was the habit of Rousseau when making the first painting for a picture. Among the browns and greens, which are the predominating color notes, the red skirt and white bodice of a woman passing along the roadway give agreeable contrasting notes. Over all is a sky of qualified blue and gray.

*Signed at the lower left*, Th. R.

*Collection of M. Isidore Bloch, Paris*, 1896.

*From the collection of the late* F. L. Loring.

## Émile Van Marcke

French: 1827—1910

### 41—*YOUNG BULL IN STABLE*

*Height*, 16 *inches; length*, 22 *inches*

A picture of a yearling bull, with coat of dark brown and white, attached to a post in a stable. The attractive-looking young animal is shown in side view with his white face turned to the spectator. It is a truthful, well-rendered portrayal.

*Signed at the lower right.*

*From the sale of the studio effects of E. Van Marcke, Paris, Catalogue No.* 88.

*Purchased from Julius Oehme, New York.*

*From the collection of the late* F. L. Loring.

## Julien Dupré

French: 1851—1910

42—*THE MILKMAID*

*Height*, 22 *inches; length*, 26 *inches*

A French scene of farm life with the chief interest centered in a wholesome-looking peasant girl, in blue, black and white as the colors of her costume and a red kerchief on her head, advancing in the left foreground, carrying two pails of milk. The landscape environment presents a pasture and pollard willows, all in brilliant sunlight, with black and white cows given prominence in their place back of the milkmaid. A frank, direct piece of painting in hardy, virile tints.

*Signed at the lower right.*

*Purchased direct from the artist.*

*By order of* Mr. Edson Bradley.

JULIEN LEFÈVRE

## Anton Heinrich Dieffenbach

German: 1831—

### 43—*SHEARING THE PET*

*Height*, 19 *inches; length*, 23½ *inches*

A tondeur de chiens has just finished the job of artistically clipping a white poodle, seen standing on an overturned tub. The clipping artist, who wears blue overalls and a red cap, leans back in his chair as he contemplates his work, and a little girl—presumably the owner of the dog—is standing nearby. A small dog of the terrier race joins in the general admiration as he reaches up at the side of the tub with his forepaws against the rim. This picture is distinguished by a fine mellow tone and agreeable unity of color.

*Signed at the lower right, and dated* Paris, 1867.

*James H. Stebbins Collection, New York*, 1889, *Catalogue No.* 6.

*By order of* Mrs. Harold Thorne, *daughter of the late* H. S. Wilson.

## Charles Emile Jacque

French: 1813—1894

44—*THE BASSE-COUR*

*Height, 26 inches; width, 21½ inches*

In a corner of the poultry-yard, which the French denominate the "basse-cour" as distinguished from any other part of a farmyard or environments of a barn, a number of chickens are roosting on a stone wall, these appearing in the upper portion of the picture, while two hens are seen in the foreground. A great brass kettle and a chip broom are introduced as among the familiar utensils of their surroundings. All the chickens are hens except one, a rooster on the stone wall who, instead of sitting down quietly like the rest, is up and on watch.

*Signed at the lower right.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

## Franz von Lenbach

GERMAN: 1836—1904

45—*PORTRAIT OF BISMARCK*

*Millboard: Height, 26 inches; width, 18½ inches*

A THREE-QUARTER-LENGTH standing figure, portraying the great German statesman, who is dressed in civilian black, in nearly full face view and the hands resting on the top of a chair. The light is concentrated on the head and the white stock around the neck. Other elements of the picture, such as the two hands, are very much subdued in order to make the head prominent.

*Signed at the lower right.*

*By order of* HILL, LOCKWOOD, REDFIELD & LYDON, *Attorneys.*

## Adolf Schreyer

GERMAN: 1828—1899

46—*AN ARAB HORSEMAN AT THE FOUNTAIN*

*Height*, 23½ *inches; length*, 29 *inches*

A BEAUTIFUL gray Arab steed is here depicted in side view, and at his side is his master who is about to remove the saddle and trappings. Behind this handsome group is a large stone watering trough and the walls of a building. The whole is depicted with the characteristic color and technical style of the celebrated painter of Oriental subjects.

*Signed at the lower right.*

*The William Schaus Galleries, New York*, 1885.

*From the Mary J. Morgan Collection, New York*, 1886, *Catalogue No.* 135.

*By order of* MRS. HAROLD THORNE, *daughter of the late* H. S. WILSON.

No. 47

*FLOWERS AND STRAWBERRIES*

BY

JEAN BAPTISTE ROBIE

## Jean Baptiste Robie

Belgian: 1821—1910

47—*FLOWERS AND STRAWBERRIES*

*Panel: Height, 27 inches; width, 20 inches*

A still life picture showing a great bunch of white and pink roses and a dish of luscious strawberries. On the left is a silver goblet with cover surmounted by a figure.

*Signed at the lower right.*

*From the Mary J. Morgan Collection, New York,* 1886, *Catalogue No.* 191.

*By order of* Mrs. Harold Thorne, *daughter of the late* H. S. Wilson.

No. 48

*RIVER AND SUNLIGHT*

BY

FRITS THAULOW

## Frits Thaulow

Norwegian: 1847—1906

1700

48—*RIVER AND SUNLIGHT*

*Height, 24 inches; length, 29¼ inches*

A wide and, by the look of the water, a deep stream, flows through the picture between rather steep banks, with rocks and trees. There is but a small space of sky in the composition, which is seen at the upper right, but the water shows reflections of qualified blue mingled with the whitish-gray of breaking waves as the river flows swiftly past the bank which is seen on the right. Here are growing two pine trees with overhanging branches, the upper part of the foliage and trunks receiving the late afternoon sunlight with a vivid glow. A truthfully observed effect, depicted with frank, direct handling and virile tints of color.

*Signed at the lower left.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

## William Adolphe Bouguereau

French: 1825—1905

49—*REVERIE BY THE SEA*

*Height*, 28 *inches; width*, 20 *inches*

A picture of a young and beautiful woman resting her arm on a rock, on the shore of the sea, which is behind her. Her head and shoulders are covered with a drapery of light gray and her face is thus somewhat shielded from the full light which illumines the sky and the water. In full face to the spectator, the features denote reflection, or day-dreams, and attract especially by a frank and winning expression.

*Signed at the lower left, and dated* 1884.

*Purchased from Arthur Tooth & Sons.*
*From the collection of the late* Leon Mandel.

## Joseph Bail

French: 1862—

950

50—*MEAL TIME*

*Height*, 29 *inches; width*, 23½ *inches*

A beautiful example of the work of a French painter, whose reputation has become very high in late years, and the remarkable technical quality of whose work is highly appreciated by his fellow artists. This composition shows three young women in a room lighted by a window on the left. Two of them are seated at a table, laid with a white cloth, dishes and metal ware, while the third is standing at the end of table, about to cut a large flat loaf of bread of the kind called *pain de ménage*. All three of the young women are comely and, with costumes in which the predominating notes are red and white, there is given a charming picture as to subject, painted with a skill that compels admiration.

*Signed at the lower right.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

## Jehan Georges Vibert

French: 1840—1902

51—*THE BULL-FIGHTER'S STORY*

*Panel: Height, 23 inches; length, 28½ inches*

A group of three Spanish bull-fighters, seated while chatting in a room under the seats of the arena, the entrance to which appears at the upper right of the canvas. Stone jugs and a bottle are on a bench nearby. The central figure in the group wears a dark colored, rich, embroidered costume; the one at the right a brilliant dress of pink and gold, and the third, a simpler dress of black and fawn color. The light effects are well depicted and the picture possesses a quiet simplicity that gives it an interesting general aspect.

*Signed at the lower left.*

*Collection of Governor E. D. Morgan.*

*Purchased at the sale of the N. Q. Pope Collection, 1896, Catalogue No. 61.*

*From the collection of the late* F. L. Loring.

## Antonio Casanova y Estorach

Spanish: Contemporary

### 52—*A READING OF "DON QUIXOTE"*

*Height,* 19½ *inches; length,* 26 *inches*

A group of three figures in a comfortably furnished apartment, showing on the left, seated in an armchair at a table with a teacup in one hand and a volume of "Don Quixote" in the other, a priest in gown of white and brown; in the middle, a corpulent and merry cardinal in red, and on the right a buxom young woman with blond hair, who wears a gown of figured blue. The cardinal is ostensibly holding a skein of yarn for her while she winds it, but he is giving much more attention to the humor of the story being read, as shown by his laughing features and the snap of his finger and thumb, and he is also much occupied in warming his red-slippered feet on a brazier which is placed before him. As for the young woman, she engagingly holds her head on one side while smiling sympathetically.

*Signed at the lower right, and dated* Paris, 1891.

*Purchased from the William Schaus Galleries, New York.*

*From the collection of the late* F. L. Loring.

## J. Gallegos

Spanish: Contemporary

### 53—*A CANAL IN VENICE*

*Panel: Height, 24 inches; width, 15 inches*

On the left are the façades, with awnings, of palaces and other buildings; on the right, near one of the anchored Venetian lanterns, are a gondola, with several passengers, being swept along by a gondolier in white, and some other boats. The blue sky is diversified by small masses of clouds and the whole effect is in mid-day sunlight.

*Signed at the lower left.*

*Purchased from L. Crist Delmonico, New York.*

*From the collection of the late* Leon Mandel.

## Jules Worms

French: 1832—

### 54—*AFTER THE BULL-FIGHT*

*Height*, 24 *inches; length*, 29 *inches*

We have here an interesting group of three figures, outside the door of a house with plants and vines in the courtyard. The central figure of the group is a toreador in silver embroidered costume whose glass is being filled by a young woman on the left, who wears a pink gown and red shawl with roses, of course, in her black hair. On the left is a companion in costume of brown who, with one foot in a restful attitude on a chair, is playing on his guitar. A pleasing and clever depiction of a scene in Spain.

*Signed at the lower right.*

*From the collection of the late* Leon Mandel.

## Robert Ward Van Boskerck, N.A.

American: 1855—

55—*INDIAN SUMMER*

*Height,* 20 *inches; length,* 30 *inches*

A stream, which passes through a piece of light-timbered country, fills the middle foreground and reflects an autumn sky with light clouds and qualified blue. The trees on the left retain some of their brownish-gray foliage in the upper branches, and in the middle distance are some notes of dull green, the whole forming an agreeable scheme of color.

*Signed at the lower right.*

*By order of* Mrs. Harold Thorne, *daughter of the late* H. S. Wilson.

## Charles Warren Eaton

American: 1857—

56—*LINGERING WINTER: MOONLIGHT*

*Height, 20 inches; length, 30 inches*

The moon, declining amid gray clouds, sheds its pale light over a landscape composed of wide fields, with patches of snow here and there that have not yet melted away. Trees cross the composition in the middle distance, and beyond stretches a line of hills, seen through the winter haze.

*Signed at the lower right, and dated* 1896.

*From the collection of Mr. John Glass, New York,* 1901.

*By order of* Mr. Edson Bradley.

## Julian Rix

American: 1851—1903

### 57—*ENGLISH COTTAGES*

*Height*, 18 *inches; length*, 36 *inches*

A landscape of clear, fresh general tone including a sky of gray and white clouds, with a bit of blue. Trees and a pool are in the left foreground, a road appears on the right, and on the left and in the middle of the picture are cottages with low white walls. Their high-pitched, thatched roofs, darkened by the weather, make effective notes amid the cool, light tints that characterize the other elements.

*Signed at the lower left.*

*By order of* Mr. Edson Bradley.

## Marie Diéterle

(*Née* Van Marcke de Lummen)

French: 1860—

58—*CATTLE AND LANDSCAPE*

*Height*, 24 *inches; length*, 30 *inches*

A group of cows, with vari-colored coats, and a white calf are seen in the foreground of the composition in a pasture bordering a stream with a sluice-gate. Effectively placed at the right is a clump of trees, the foliage reaching up to the top of the canvas, and in the right middle distance is a stretch of pasture with other cattle. The sky presents masses of gray and white clouds with some spaces of blue in the upper portion. A pleasing and representative example.

*Signed at the lower left.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

## Henri Harpignies

French: 1819—1916

142

59—*LANDSCAPE: SUNSET*

*Height*, 18 *inches; length*, 36 *inches*

The foreground and middle distance of this excellent example of Harpignies show a river flowing through the middle of the composition and sloping banks on either side. On the right are groups of trees, and on the left are other trees, farther away and not rising so high against the sky as those on the right. The horizon is placed low so that there is a broad expanse of sky. This shows a unified, luminous ensemble of qualified blue, gradating into warmer tints in the lower part, where are a few notes of color—slight touches of yellow and red. Two or three rather dark gray clouds give proof, by the justness of their placing and value, of the truthful observation of nature which invariably characterizes the work of this celebrated painter.

*Signed at the lower left, and dated* '84.

*From the collection of Mrs. F. C. Crosby, New York*, 1897.

*Emerson McMillin Collection, New York*, 1913, *Catalogue No.* 142.

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

## Charles Émile Jacque

French: 1813—1894

60—*THE RETURN TO THE FOLD*

*Height, 32 inches; width, 26 inches*

This is a sterling Jacque of his best period. A flock of sheep, with a lamb or two, is crowding into the doorway of a stable at eventide, while a robust shepherdess, crook in hand, stands by on watch so that none of her flock may fail to be safely housed. In the foreground, also on watch, is the shepherd dog, and a hen is pecking about in the foreground.

*Signed at the lower left.*

*Purchased from M. Knoedler & Co., New York.*

*From the collection of the late* F. L. Loring.

## Paul Jean Charles Clays

Belgian: 1819—1900

61—*VESSELS, SEA AND SHORE: HOLLAND*

*Height*, 22 *inches; length*, 30 *inches*

Three large broad-beamed vessels with sails up are seen in the foreground waters, on the right, while on the left is the line of the shore, with numerous windmills. A sky filled with white clouds except for some spaces of the blue, at the upper left, is reflected in the water together with the bright tints of the shipping, shining in the sunlight.

*Signed at the lower right.*

*By order of* Mr. Edson Bradley.

## Percival Rosseau

American: Contemporary

62—*POINTERS*

*Height*, 23½ *inches; length*, 32 *inches*

Two pointers, one white with liver-colored spots, nearest the spectator, and the other, white with black marks, a little behind him, are depicted in the foreground on the edge of a pool. The landscape beyond shows marshes, meadows and groups of trees with a strip of sky above. The dogs are very competently depicted by a painter who has a thorough knowledge of them both as an artist and hunter.

*Signed at the lower left, and dated* 1905.

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

No. 63

*SHEEP AND LANDSCAPE*

BY

MLLE. ROSA BONHEUR

## Mlle. Rosa Bonheur

French: 1822—1899

### 63—*SHEEP AND LANDSCAPE*

*Height*, 29 *inches; length*, 36 *inches*

On the left of the picture are two fine sheep, one lying down and the other standing in profile, facing to the right. Their pasture-field consists of a wide range extending into the middle of the picture where other sheep, guarded by a shepherd, are seen grazing, and beyond are distant fields. Over all is a fine sky of gray clouds with some notes of white and spaces of blue. A large thistle, very carefully painted, looms up in the foreground on the right.

On the back of the canvas there is an inscription by the painter of the picture, stating that she is very happy that this picture belongs to Madame Léon Tedesco.

*Signed at the lower left.*

*Purchased from Tedesco Frères, Paris.*

*From the collection of the late* Leon Mandel.

## F. J. Du Chattel

Dutch: 1856—

64—*THE RIVER*

*Height*, 34 *inches; width*, 24 *inches*

A stream, which gives the title to the picture, completely fills the immediate foreground and flows away into the middle distance on the left. On the right bank of the river are some tall trees. These are in relief against a high sky of luminous quality, while both trees and sky are reflected in the water. A punt, with a fisherman drawing in a net and a woman in red cloak seated in the stern, appears in the middle portion of the picture.

*Signed at the lower left.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

## Johannes Hendrik Weissenbruch

Dutch: 1824—1903

65—*LANDSCAPE IN HOLLAND* 4700

*Height,* 24 *inches; length,* 31 *inches*

From the left foreground, through the flat Dutch meadows, runs a stream into the middle of the composition. On the right is a glimpse of a narrower stream, and between the two, in the foreground, is a space of pasture-land and a windmill with a few cows nearby. Other windmills are seen in the distance on the left and above the low horizon is a sky of qualified grays. A barge in the stream and the windmill in the pasture make two effective notes, both in the general arrangement and in the scheme of color.

*Signed at the lower right.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

## Jean Léon Gérôme

French: 1824—1904

66—*THE MOSQUE OF BORUSSA*

*Height*, 24½ *inches; length*, 39 *inches*

The mosque, with its large dome and a small dome, its minarets and walls, all blue, stands in the right portion of the composition. It is relieved, in part, against a sky of gray-blue with some white clouds, and before it is a tree whose wide-spreading branches are covered with full green foliage. The foreground is composed of the graveyard, with many headstones, some of them much neglected and standing awry, a pathway leading through it in the center and passing in front of the mosque. On the left, near the road, is a group of three women, seated on a rug and smoking their hookahs, while a black eunuch, in robe of black, stands nearby on guard. In the distance are the sea, the city and the mountains.

*Signed at the lower right.*

*From the Henry Hilton Collection, New York*, 1900, *Catalogue No.* 63.

*By order of the Executors of the late* Isidor Wormser.

## François Adolphe Grison

French: 1845—

67—*A COUNTRY FESTIVAL*

*Height, 26 inches; length, 32 inches*

A merry party of young folks, with some who are older, is here depicted enjoying a day's outing in a forest. The principal groups consist of two young women and three men, in the right center of the composition, and three men gathered about a wine cask, on the left. A donkey harnessed to a market-cart shows the rustic character of the picnic, and through the gateway in the wall which encloses the foreground are seen musicians on a platform and many guests dancing. The green foliage of the trees overhead and the green grass of the foreground form a pleasing setting for the figures.

*Signed at the lower left.*

*Purchased from the M. Knoedler & Co. Sale, New York, Catalogue No.* 370.

*From the collection of the late* F. L. Loring.

## J. A. Walker

French: Contemporary

### 68—*AN EPISODE OF THE SIEGE OF PARIS*

*Height*, 23 *inches; length*, 36 *inches*

This military composition by a well-known artist depicts one of those episodes that were of everyday occurrence during the famous siege of Paris in the War of 1870-71. The ground is covered with snow and in the foreground a battalion of French artillery is swinging into place, directed by its mounted officers. On the rising ground which occupies the middle distance are ramparts manned by soldiers whose guns are in position and whose officers are on the lookout for developments beyond. Over all is a gray winter sky. The picture shows excellent drawing and is a truthful record of the events of the time.

*Signed at the lower right, and dated* 1880.

*Purchased from the M. Knoedler & Co. Sale, New York*, 1893, *Catalogue No.* 369.

*From the collection of the late* F. L. Loring.

## William Adolphe Bouguereau

French: 1825—1905

69—*YOUNG WOMAN ARRANGING HER DRESS*

*Height*, 37½ *inches; width*, 24 *inches*

A three-quarter-length life-size standing figure of a young girl, in side view with her head turned in three-quarter view to the spectator. She is shown in the act of dressing herself and is fastening a skirt of dark blue over her corset. The shoulders and upper arms are covered by an underwaist of white. The young woman is of a pleasing blond type and the drawing, both of the head and the hands, shows the usual skill of the celebrated French painter.

*Signed at the lower left, and dated* 1894.

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

## Mihaly de Munkacsy

HUNGARIAN: 1846—1900

### 70—*ACCEPTING THE CHALLENGE*

*Panel: Height, 39¼ inches; width, 29 inches*

A FULL-LENGTH standing figure of a brawny peasant who wears a white skirt, white shirt, blue jacket, and a blue apron which he has fastened up on his left side. The man is depicted rolling up his shirt sleeves while he looks to the spectator's left with a determined and defiant expression. The probability is that cause for quarrel has just been given him and he means to defend his side of the argument with force—the best solution he knows. This figure, in relief against a dark background, possesses a fine warm depth of color and shows the vigorous handling of the well-known painter.

*Signed at the lower right.*

*From the N. Q. Pope Collection, New York*, 1896, *Catalogue No.* 71.

*From the collection of the late* F. L. LORING.

## Theodor Alexander Weber

German: 1838—

71—*PIER AT OSTEND*

*Height,* 39½ *inches; width,* 28 *inches*

A pier runs from the foreground in a curve out to sea, with a lighthouse and signal tower at its extremity. A number of fisherwomen are seen on the pier and at the right is a sailing vessel beating into harbor, while in the offing are a number of others. Over all is a sky filled with gray and warm-tinted white clouds with spaces of blue.

*Signed at the lower right.*

*By order of* Mrs. Harold Thorne, *daughter of the late* H. S. Wilson.

## James Bertrand

French: 1825—

72—*SERENADE IN ROME*

*Height, 24 inches; length, 46 inches*

The scene is laid in a narrow street in Rome, with the wall of a house on the right where, standing by a green-shuttered window which is partly opened, is a young man playing a mandolin, while at the right of the picture are several companions, who accompany him with guitars and other instruments. A traveler who has lain down to rest, with his dog at his feet, in the roadway, seems not to be disturbed in the least by the events about him. The effect is in moonlight, which illumines the white wall of the house at the left, while the right of the picture is in shadow.

*Signed at the lower right, and dated* 1868.

*From the James H. Stebbins Collection, New York, Catalogue No.* 30.

*By order of* Mrs. Harold Thorne, *daughter of the late* H. S. Wilson.

## Luis Jiminez

Spanish: 1845—

### 73—*THE CHRISTENING FESTIVITIES*

*Height*, 29¼ *inches; length*, 44 *inches*

A party of friends and relatives are here seen assembled in a finely decorated apartment on the occasion of the christening of a baby, who is held in the arms of a nurse with red bodice and cap, standing near a great fireplace at the left of the picture. A servant in the middle portion is carrying in a large tray with glasses of wine, and at the right, on a circular seat, are a priest, a soldier, and several ladies. Some other men and women, and several children, complete the party. This elaborate subject, with its different groups, and costumes of varied colorings, is well handled and displays cleverness both of composition and execution.

*Signed at the lower* ***left***.

*Purchased from M. Knoedler & Co. Sale, New York*, 1893, *Catalogue No.* 388.

*From the collection of the late* F. L. Loring.

## T. Rico Cejudo

Spanish: Contemporary

74—*A SPANISH WEDDING*

*Height, 26 inches; length, 45 inches*

A composition of some fifteen or more figures in a party grouped together for a marriage ceremony. The center of interest is found in a young woman clad in white, and a young man in black gala costume, holding hands before a priest in a gold-embroidered robe, who is pronouncing the words of the ceremony. Some ladies and several men are among those standing nearby, and there is also a choir-boy in red and white. Among the accessories are the wrought steel screen, red hangings, lamps and candles.

*Signed at the lower right, and dated* Roma '92.

*From the collection of the late* Leon Mandel.

## Alfred Wierusy Kowalski

Polish: 1849—

### 75—*SLEIGHING IN RUSSIA*

*Height, 29 inches; length, 47 inches*

A party of men are traveling over a snow-covered country in Russia in the early evening, as indicated by the rising moon which is seen in the upper left of the canvas. The whole forepart of the picture is occupied by one of the sleighs, containing three travelers, with a four-horse team, driven by a coachman who is standing up. Other sleighs are disappearing beyond over a hill and into the distance. The horses, the sleighs, and the costumes of the passengers and coachman are all in quiet colors which harmonize well with the sober tone of the snow. The evening sky shows dull tints of gray with some notes of rosy light.

*Signed at the lower left.*

*Purchased from the late T. J. Blakeslee.*

*From the collection of the late* Leon Mandel.

## Henri Laissement

FRENCH: CONTEMPORARY

### 76—*THE THREE BROTHERS*

*Height, 33 inches; length, 40½ inches*

THIS composition presents the figures of three men, one seated at the dining table, who seems to be a man of business or a capitalist; another, on the left, who is a soldier with black tunic and red trousers; and the third, who is a priest with a costume of violet and red. It seems to depict a reunion of three brothers whose occupations are all very different and who, when united in a little family party, seem to express very different opinions about whatever subject they may have been discussing. The scene is placed in a well-furnished room and details of every description are carefully yet broadly rendered.

*Signed at the lower right.*

*From the collection of the late* LEON MANDEL.

## Johannes Scherrewitz

Dutch: 1868—

### 77—*MILKING TIME*

*Height*, 27¾ *inches; length*, 39¾ *inches*

A landscape of meadows and trees, painted in virile tints of green, forms the setting for a group of two cows, one lying down and the other, standing near a fence which crosses the pasture, being milked by a peasant wearing a blue jacket. Beyond the fence are two huge boulders, and in the more distant fields, on the left, is another cow. Above is a sky of gray with a space or two of blue.

*Signed at the lower left.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

No. 78

*HOLLAND LANDSCAPE*

BY

THÉOPHILE DE BOCK

## Théophile de Bock

Dutch: 1850—1904

78—*HOLLAND LANDSCAPE* 1400

*Height, 29 inches; length, 43 inches*

This very effective composition shows a bare hillside on the left, a group of trees in the middle portion of the picture, and a stream, with patches of reeds, filling the foreground. At the left, among the reeds, is a blue punt with the figure of a woman in buff-colored cloak and white cap. In the distance, on the right, to which the river extends, as shown by a strip of the water, is a line of hills. Over all is a sky with large masses of gray and white clouds and a space of tempered blue. Crows are flying about the foliage of the group of trees. The ensemble, formed by the general arrangement and the color scheme of varied greens, grays and the blue of the sky, is exceedingly striking.

*Signed at the lower left.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

No. 79

*MOTHER AND CHILD*

BY

BERNARD DE HOOG

## Bernard de Hoog

Dutch: 1866—

79—*MOTHER AND CHILD*

*Height, 40 inches; width, 32 inches*

A three-quarter-length figure of a young woman seated in an armchair, nourishing her babe as she holds it in her lap. The clothing of both mother and child shows quiet tints of blue, white, gray and brown, the group being illumined by light coming through a window on the left.

*Signed at the lower left.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

No. 80

*PORTRAIT OF A LADY*

BY

MICHIEL JANSZ VAN MIEREVELT

## Michiel Jansz Van Mierevelt

Dutch: 1567—1641

571

80—*PORTRAIT OF A LADY*

*Panel: Height, 44½ inches; width, 33 inches*

A three-quarter-length standing portrait of a young woman with face turned slightly to the left. The costume consists of headdress and ruff, and gown of black brocade with stomacher and girdle of coppery gold. The left hand rests easily against the skirt of the gown, while the right hand, resting on the arm of a red chair, holds a jeweled bag. In the right upper corner of the canvas a coat-of-arms is painted on the background.

*Purchased from M. Isaac Montaignac, Paris.*

*By order of* Mrs. Florence Macy Sutton.

## Benjamin William Leader, R.A.

British: 1831—

81—*AT THE EDGE OF THE WOODS*

*Height*, 30 *inches; length*, 49 *inches*

The middle portion of the composition is occupied by a group of trees, and in the immediate foreground is a pool, with banks covered by withered grass and herbage. Beyond appears a line of hills. The trees are effectively arranged in their silhouette against the sky, and the picture is in general well balanced, the sky showing an effect of evening, being painted in luminous warm tints with some clouds in the right upper portion. An important example of a well-known English landscape painter.

*Signed at the lower left, and dated* 1892.

*Purchased from Arthur Tooth & Sons.*

*From the collection of the late* Leon Mandel.

## Léon Perrault

French: 1832—

82—*THE UNWILLING GUEST*

*Height*, 43¾ *inches; width*, 36 *inches*

A group of three children sitting under a tree; one of whom, a little boy, has his arm around the neck of a black dog, who does not seem to want to take the spoonful of milk which another of the children, a little girl, is offering him. A pleasing example of genre painting by a skilful French artist.

*Signed at the lower right.*

*By order of* Mrs. Harold Thorne, *daughter of the late* H. S. Wilson.

No. 83

*THE STAMPEDE*

BY

ADOLF SCHREYER

## Adolf Schreyer

German: 1828—1899

3107

83—*THE STAMPEDE*

*Height, 43½ inches; length, 67 inches*

A number of horses, six or seven being most prominent in the crowd depicted in this composition, are fleeing in terror from a farmhouse fire, the smoke of which is shown on the left of the picture, and attempting to escape through a barrier. In the middle portion two white horses form the central point of interest, although there is fine movement and action in the others, notably in one who is climbing over a brother horse that has tripped and fallen to the ground. The landscape setting, consisting of a simple plain and the sky which shows evening clouds, is cast in dark tones, so that the horses themselves receive concentrated light, thus producing an effect which impresses at first glance.

*Signed at the lower right.*

*Purchased from Julius Oehme, New York.*

*From the George Crocker and Emerson McMillin Collections.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

No. 84

*THE WINDOW OF SELIM-SHISTI'S MONUMENT*

BY

VASILI VERESTCHAGIN

## Vasili Verestchagin

Russian: 1842—1904

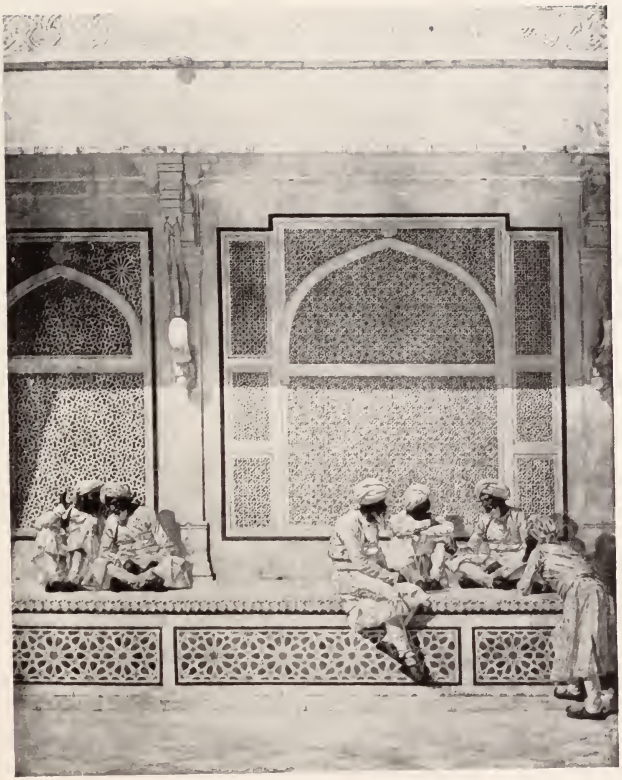
### 84—*THE WINDOW OF SELIM-SHISTI'S MONUMENT*

*Height*, 105 *inches; width*, 83 *inches*

Some of the best of Verestchagin's pictures are found among his large, but not the very largest, canvases, and "The Window of Selim-Shisti's Monument" is one of them. The great Mogul Akbar, the most powerful Indian chief, erected this monument over the remains of his friend and counsellor, Selim-Shisti, a man who led a most holy life, and whose memory is still held in reverence by all the Mohammedans of India. Pilgrims come to the monument and converse there with descendants of the saint, who perform religious offices though without being themselves in the class known as "Holy Men." It is such a scene as this that Verestchagin chose for the subject of his picture. The figures, all men clad in white and with white turbans, are seated, chatting and gesticulating, on a marble bench which forms the base of the temple wall. Four of the men are in a group at the right of the picture and two others on the left. Behind and above the larger group is a wonderful "window" (in the Oriental sense of the word) filled with white marble tracery, carved through so that light filters inside through the interstices, and a smaller window of the same design is behind the group of two. The walls rise high above the figures and all the upper part of the picture is in shadow, not deep shadow for the glare of sunshine reflects into it. Below, where the figures are, the sun gleams. It is an extraordinary transcription of the Orient and the painting of the marble carving is a most remarkable technical achievement.

*From the Vasili Verestchagin Sale, New York*, 1891.

*By order of* Mrs. Florence Macy Sutton.



## SECOND AND LAST EVENING'S SALE

WEDNESDAY, JANUARY 17, 1917

IN THE GRAND BALLROOM OF

**THE PLAZA**

FIFTH AVENUE, 58TH TO 59TH STREET

BEGINNING PROMPTLY AT 8.15 O'CLOCK

## Théophile de Bock

Dutch: 1850—1904

85—*LANDSCAPE*

*Height*, 10 *inches; length*, 19¼ *inches*

A stream in the foreground, green meadows, trees and a hillock, in the middle distance, are the elements of this attractive landscape. The water, which fills the foreground, reflects in much lower value a gray sky, seen in the upper portion of the picture.

*Signed at the lower right.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

## Dwight William Tryon, N.A.

AMERICAN: 1849—

86—*MOONRISE*

*Water Color*: *Height*, 10¼ *inches; length*, 14¼ *inches*

FIELDS, intersected by stone fences on rising ground, culminating in a hilltop in the upper part of the picture, exhibit an expanse of sombre, low-toned color. On the crown of the hill are a farmhouse, haystack and low, long barns in relief against an evening sky of gray and blue. The moon, rising just above the roofs, gives a gentle, mysterious illumination and a few stars twinkle in the space about it.

*Signed at the lower left.*

*From the A. G. Black Collection, New York*, 1894.

*By order of* MR. EDSON BRADLEY.

## Alexander H. Wyant, N.A.

American: 1836—1892

87—*A MEADOW STREAM*

*Height*, 10 *inches; length*, 14 *inches*

A stream straggles through a foreground of herbage and sparse grass. On the right is a fine oak, and other trees are seen on either side of it. A white-walled building, near the middle of the picture, forms a note of value in the ensemble of quiet tints, including the gray of the sky, and free handling characterizes the technical aspect of the picture.

*Signed at the lower right center.*

*From the A. H. Wyant Sale, New York*, 1894.

*By order of* Mr. Edson Bradley.

## Giovanni Boldini

ITALIAN: 1844—

88—*PEACEFUL DAYS*

*Height*, 14 *inches; width*, 11 *inches*

A DAINTY little blond-haired lady, with a pretty robe of gray-green and a red silk shawl about her shoulders, sits crocheting on a Louis Seize sofa. A boy, presumably her son, with curling, long dark hair and dressed in a suit of dark green, has found a place on a tumbled rug near her side and is examining the handle of a rapier. Back of him is a violoncello, on the skill.

*Signed at the lower left, and dated* '75.

*From the A. Foinard Collection, Paris.*
*Purchased from the Henry M. Johnston Collection, New York*, 1893.
*By order of* MR. EDSON BRADLEY.

## Narcisse Virgile Diaz de la Peña

French: 1808—1876

89—*TOILET OF VENUS*

*Panel: Height, 13½ inches; width, 9¼ inches*

A group of three figures, showing Venus in the person of a young woman with blond hair, seated, the upper part of the figure nude and the lower part draped with dark blue and white. In her right hand she holds before her a small mirror; on either side of her is a Cupid, one with dark hair, and the other with light, both seemingly attempting to get a glimpse of the vision of her beauty in the looking-glass.

*Signed at the lower left.*

*Henry T. Cox Sale, New York*, 1902, *Catalogue No.* 42.

*From the collection of the late* F. L. Loring.

## Narcisse Virgile Diaz de la Peña

French: 1807—1876

90—*WHISPERINGS OF LOVE*

*Panel*: *Height*, 16 *inches; width*, 11½ *inches*

A full-length figure of blond-haired young woman in drapery of white and of pink, with an Amour on a rock beside her whispering in her ear, while two others, on the left, are looking over a bit of hedge. The landscape setting shows, besides a rock or two, a tree in the background and a brilliant bit of sky on the upper left of the canvas.

*Signed at the lower left, and dated* '55.

*Arnold & Tripp, Paris.*

*Durand-Ruel, New York.*

*The H. S. Henry Collection, New York*, 1907, *Catalogue No.* 17.

*Messrs. Scott & Fowles Company, New York.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

## Narcisse Virgile Diaz de la Peña

French: 1808—1876

91—*VENUS AND AMOUR*

*Height*, 13¾ *inches; width*, 9½ *inches*

A full-length figure of a young woman—the upper portion of the figure nude, and draped below with white and dark blue. At her feet, on the right, is the seated figure of a Cupid holding an apple. Venus is depicted with one hand resting on a bank where are some fruits, and the other holding a large bunch of grapes.

*Signed at the lower left.*

*Purchased from Julius Oehme, New York.*

*From the collection of the late* F. L. Loring.

## Charles Émile Jacque

French: 1813—1894

92—*SHEEP AT THE BROOKSIDE*

*Height*, 9½ *inches; length*, 13 *inches*

A flock of sheep has entered a shallow stream, in the left foreground, while on the bank at the right, at the foot of a fine oak, the shepherdess, with brown jacket, blue apron, and white cap, is resting while her charges drink. On the left, above a bit of distant country, is a sky of gray and white clouds with some blue in the upper portion.

*Signed at the lower left.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

## Jean François Millet

French: 1814—1875

93—*THE RESCUE*

*Height, 7 inches; length, 13 inches*

A dog has fallen into the stream, and a little boy, its owner, clad in blue breeches and a white shirt, with his right arm firmly wrapped around the trunk of a tree, has reached down with his left and is drawing his little pet out of the water. The landscape setting being low in tone, and the light being concentrated on the figure of the boy, produce a brilliant effect.

*Signed at the lower left.*

*Purchased from Messrs. Scott & Fowles Company, New York.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

## Jean Baptiste Camille Corot

French: 1796—1875

94—*LANDSCAPE*

*Height, 15½ inches; length, 20 inches*

A beautifully composed picture, showing a meadow in the foreground, in which are a woman and a cow; a group of fine trees, on the left, reaching to the top of the canvas; a distant hill, crowned by a building, and a little stretch of water. Still farther away, on the right, is a line of hills dimly seen. A fine sky, with characteristic Corot tints of qualified whites and blues, fills the right upper portion of the picture and is seen through some of the branches of the trees as well as on the left at the top. The arrangement is reposeful, the color quality throughout is distinguished, and the general effect is serene.

*Signed at the lower left.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

## Émile Van Marcke

FRENCH: 1827—1910

95—*COW AND GARDENER*

*Height*, 13 *inches; width*, 10 *inches*

A DUN-COLORED cow in back view to the spectator is here depicted cropping green leaves from a branch of a tree, on the right, and a man, with blue blouse and straw hat, is clipping a hedge nearby, on the left. Foliage and sky fill the rest of the canvas.

*Signed at the lower left.*

*Purchased from M. Knoedler & Co., New York.*

*From the collection of the late* F. L. LORING.

## Alexandre Gabriel Decamps

French: 1803—1860

96—*LES CONTREBANDIERS*

*Height*, 21 *inches; width*, 18 *inches*

A group of three figures in a simple interior with a picture of the Virgin and Child, with an oil light underneath it, and a gun and canteen also hanging on the wall. A table, a bench, and a stool comprise the furnishings. Seated on the bench, at the left, is an Italian peasant, with pointed hat and white shirt; in the middle of the picture, with back to the spectator, is a black-haired man with red riding breeches, wearing boots, and a white shirt; while on the right, leaning on the table, is a child. The interior is lighted by the reflection from a shaft of sunlight which strikes the wall just above the child's head.

*Signed at the lower center.*

*From the Count Duchatel and Fop-Smit Collections.*

*Durand-Ruel, New York.*

*The H. S. Henry Sale, New York*, 1907, *Catalogue No.* 11.

*Messrs. Scott & Fowles Company, New York.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

## Jean Baptiste Camille Corot

FRENCH: 1796—1875

97—*THE LAKE*

*Height*, 11 *inches; length*, 16 *inches*

A LAKE, with a long canoe carrying several people, appears in the middle foreground while on the left is a headland with thin-foliaged trees; on the right, occupying about half of the canvas, is a shore with high shelving rocks, trees and herbage. In the middle distance appear somewhat dimly the farther shores and above is an evening sky with a beautiful Corot gray and blue, mingled, gradating down to warm tints at the horizon.

*Signed at the lower right.*

*From the collection of the late* F. L. LORING.

## Anton Mauve

Dutch: 1838—1888

98—*PLOUGHING*

*Height*, 13¼ *inches; length*, 20 *inches*

A picture of a peasant ploughing a flat field with an old-fashioned plough drawn by a black horse. The landscape presents level ground, stretching away to a low horizon, above which is a sky of gray and white clouds.

*Signed at the lower right.*

*Purchased from Messrs. Scott & Fowles Company, New York.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

No. 99

*ON THE DUNES*

BY

JOHANNES BERNARDUS BLOMMERS

## Johannes Bernardus Blommers

Dutch: 1845—

99—*ON THE DUNES*

*Height,* 14 *inches; length,* 22½ *inches*

A cart drawn by a white horse is moving slowly across a sandy beach, accompanied by a man in blue blouse who is driving, and by a girl in red jacket and white cap who is giving a little push at the back. On top of the cart is a child, with the hand of the driver, who is walking close beside, gently placed on its knee. On the left beyond the group is a view of the sea, and on the right, in the distance, are some buildings along shore, including a church with white walls.

*Signed at the lower right.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

## Anton Mauve

Dutch: 1838—1888

100—*SHEPHERDESS AND FLOCK*

*Water Color: Height, 16 inches; length, 20 inches*

Advancing toward the spectator through a sandy roadway in the Holland Dunes is a small flock of sheep and lambs. Walking along among them is a woman in the black dress of a peasant or farmer's wife, with blue apron, holding up in her arms a lamb. The sheep dog accompanies the flock and in the distance, where the ground rises, is a group of trees. A gray sky completes the picture.

*Signed at the lower right.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

## Joseph Israels

Dutch: 1824—1911

101—*THE LITTLE HOUSEKEEPERS*

*Height*, 13¼ *inches; length*, 23½ *inches*

Two children, a boy and a little girl, are seated in a cottage interior, the boy on a chair peeling potatoes, while the little girl on a stool beside him holds a dish on her lap. On the left, under a window from which the light enters the room, is a round table with some utensils and vegetables on it. The lighting is so arranged as to illumine the figures of the children while their environment is subdued.

*Signed at the lower right.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

No. 102

*SUMMER TIME*

BY

ÉMILE VAN MARCKE

## Émile Van Marcke

French: 1827—1890

102—*SUMMER TIME*

*Height*, 15 *inches; length*, 22 *inches*

A group of two cows, one with a dusky red coat and white face rubbing her neck against a fence post, while the other, dark colored with a white spot on the forehead, standing nearby, is licking her shoulder. The landscape setting exhibits a level plain and a sky of gray clouds with a few spaces of blue.

*Signed at the lower right.*

*Purchased from Messrs. Scott & Fowles Company, New York.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

No. 103

*NEAR VILLE D'AVRAY*

BY

J. B. C. COROT

## Jean Baptiste Camille Corot

French: 1796—1875

### 103—*NEAR VILLE D'AVRAY*

*Height*, 12 *inches; length*, 23½ *inches*

The river runs through this most charming Corot landscape from the right foreground into the left middle distance, with its farther shore crossing the canvas. The bank on the left rises high, with willows growing there that reach to the top of the composition, and inshore are a punt and a figure. The sky, of beautiful qualified tints, shows some light clouds tinged with white, and as it approaches the horizon becomes slightly warmer but merely enough to indicate that the sun has set and the tender shades of twilight are beginning to announce the night.

*Signed at the lower left.*

*From Messrs. Goupil & Co., Paris.*

*Purchased from the Henry M. Johnston Collection, New York*, 1893.

*By order of* Mr. Edson Bradley.

No. 104

*LES LINGES*

BY

CHARLES FRANÇOIS DAUBIGNY

## Charles François Daubigny

French: 1819—1878

3377

104—*LES LINGES*

*Panel*: *Height*, 13 *inches; length*, 23 *inches*

A small river runs through this landscape from right to left. On the grass in the foreground a washing has been spread out to dry, while on the other side of the stream are seen a cottage with white walls and a red roof, and a belt of trees. Beyond, on the left, is a glimpse of country with trees and low-lying hills, and over all is a summer sky composed of warm-tinted white and gray clouds with a space or two of blue.

*Signed at the lower left, and dated* 1872.

*From Julius Oehme, New York*, 1911.

*From the collection of the late* F. L. Loring.

Daubigny 1872

No. 105

*COTTAGE AT L'ISLE ADAM*

BY

JULES DUPRÉ

## Jules Dupré

French: 1812—1889

105—*COTTAGE AT L'ISLE ADAM*

*Height*, 18½ *inches; length*, 22¼ *inches*

The central point of interest in this impressive landscape is a fine tree, placed near the center of the composition; nearby, at the left, are some other trees and a thatch-roofed cottage, while a winding road leads from the right foreground into the middle distance. A peasant woman is seen walking along and a note or two of red is given, in the generally somber effect of the picture, by some cows near the cottage. Beyond is a sky of gray clouds, admirably composed, with a space of tempered blue in the upper portion.

*Signed at the lower right.*

*By order of* Mrs. Harold Thorne, *daughter of the late* H. S. Wilson.

No. 106

*CATTLE AT REST*

BY

CONSTANT TROYON

## Constant Troyon

French: 1810—1865

106—*CATTLE AT REST*

*Height,* 18½ *inches; length,* 22½ *inches*

A group of two cows and a calf, all close together, and a farm dog close beside them. The cow most prominent in the group has a coat of white with reddish spots and is lying down; the other cow, a black one, standing beyond her, reaches her head forward so that her muzzle touches the shoulder of the spotted cow; the calf, dun color with a white spot, is close in between them. The setting for the group is a level pasture-field and overhead is a sky with clouds of qualified gray and a little space of tempered blue in the upper left portion.

*Signed at the lower left, and stamped also at the lower left "Vente Troyon."*

*From the Thomas E. Waggaman Sale, New York, January,* 1905, *Catalogue No.* 51.

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

## Narcisse Virgile Diaz de la Peña

French: 1808—1876

### 107—*IN THE FOREST OF FONTAINEBLEAU*

*Panel: Height, 23 inches; width, 18 inches*

The composition presents a little clearing in the recesses of the Forest of Fontainebleau, with a pool in the foreground and a pathway leading into the center of the picture. Trees appear on either side, their foliage and a bit of blue sky occupying the upper part of the canvas. Seated at the foot of one of the trees is a figure in gray jacket and red skirt.

*Signed at the lower left, and dated* '72.

*Purchased from Julius Ochme, New York,* 1911.

*From the collection of the late* F. L. Loring.

## Jean Baptiste Camille Corot

French: 1796—1875

1270

108—*LES BOUCAUX DANS LE MARÉCAGE*

*Height*, 15½ *inches; length*, 22 *inches*

A beautiful example in harmonies of cool greens and grays in the landscape itself, with qualified grays, whites, and blue in the sky. In the foreground are some thin-foliaged trees, on the left, reaching up toward the top of the canvas; on the right, in the middle distance, the roof and chimneys of a house and a group of trees. In the distance may be seen a line of hills. The sky is not only luminous but very beautiful in its color scheme of tempered tints.

*Signed at the lower left.*

*Purchased from M. Knoedler & Co., New York.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

COROT

No. 109

*LE MARAIS DANS LES LANDES*

BY

THÉODORE ROUSSEAU

## Pierre Étienne Théodore Rousseau

French: 1812—1867

### 109—*LE MARAIS DANS LES LANDES*

*Panel: Height, 16⅝ inches; length, 22¾ inches*

This "Swamp in the Moors" is a justly celebrated Rousseau. It was formerly in the Paris collection of M. Laurent-Richard and has been praised by critics in this country when it has been publicly exhibited, as it was at New York, in 1898, when it belonged to the late William H. Fuller. It shows a brilliant phase of the great landscape painter's art and, as such, possesses much individual charm. The composition shows a stretch of moors and fens, with a low horizon and distant glimpse of the sea, where several white specks denote sailing vessels riding in a gleam of sunlight. A bog is depicted in the central foreground, the marshy waters extending, between banks of irregular shape, into the middle distance. The entire landscape is painted in fine, restrained, warm tints, accented by tempered whites. Overhead, a very beautiful sky of tender, pearly grays, is broken, in its central portion, by cloud masses of exquisitely qualified white.

*Signed at the lower left.*

*From the William H. Fuller Collection, New York*, 1898, *Catalogue No.* 24.

*By order of the Executors of the late* Isidor Wormser.

No. 110

*ON THE RIVER OISE*

BY

CHARLES FRANÇOIS DAUBIGNY

## Charles François Daubigny

French: 1817—1878

110—*ON THE RIVER OISE*

*Panel: Height, 14¾ inches; length, 26¼ inches*

The river occupies the foreground of this effective composition, with sloping banks on the right, where women are seen washing clothes and ducks swim about nearby. On the crown of the slope are some comfortable-looking cottages. The opposite shore, occupying the middle part of the canvas, is lined with forest and overhead, with gleams of rosy light at the horizon, is a sky of broken, warm gray clouds.

*Signed at the lower right, and dated* 1871.

*From the Charles A. Dana Collection, New York,* 1898, *Catalogue No.* 589.

*By order of the Executors of the late* Isidor Wormser.

No. 111

*A POOL IN THE WOODS*

BY

N. V. DIAZ DE LA PEÑA

## Narcisse Virgile Diaz de la Peña

French: 1807—1876

111—*A POOL IN THE WOODS*

*Panel: Height, 23½ inches; width, 19 inches*

In a forest clearing in the foreground is a little pool shaded by trees in autumn foliage, which fill the picture to the top of the canvas except for a space of blue sky which appears in the upper portion. Quiet sunlight illumines the foliage in the central part of the picture, these masses being in contrast with those in the foreground which are dark in the shadows.

*Signed at the lower left, and dated* '72.

*By order of* Mrs. Harold Thorne, *daughter of the late* H. S. Wilson.

No. 112

*SUNSET*

BY

J. B. C. COROT

## Jean Baptiste Camille Corot

French: 1796—1875

112—*SUNSET*

*Height*, 22¾ *inches; width*, 16½ *inches*

An idyllic composition with a little stream in the foreground of a glade, trees, reaching to the top of the canvas, on a slope at the right, and the trunks of two birches at the left, about the larger of which a shepherdess and a faun are turning and peeping at each other. Beyond is a valley vista and, above, an evening sky, which is gradated from qualified warmish tints at the horizon upward into the pale gray blues, with here and there a little cloud flecked with the light of a setting sun.

*Signed at the lower left.*

*From the William H. Stewart Collection, New York*, 1898, *Catalogue No.* 98.

*By order of the Executors of the late* Isidor Wormser.

No. 113

*A SUMMER DAY*

BY

ÉMILE VAN MARCKE

## Émile Van Marcke

French: 1827—1890

113—*A SUMMER DAY*

*Height*, 17½ *inches; length*, 27 *inches*

A fine black cow, flecked with a white spot or two, and a white yearling calf, are standing in a pasture pool in the foreground of the picture. Another cow is seen leaving the watering place. A clump of trees, on the left, level plains beyond, and a sky of white and gray with, here and there, a bit of blue form an appropriate landscape setting.

*Signed at the lower left.*

*From the collection of Henry M. Johnston, New York*, 1893. *Bought by Mr. Johnston from the artist.*

*By order of* Mr. Edson Bradley.

No. 114

*LANDSCAPE AND CATTLE*

BY

CONSTANT TROYON

## Constant Troyon

French: 1810—1865

114—*LANDSCAPE AND CATTLE*

*Panel*: *Height*, 19½ *inches; length*, 28 *inches*

Pasture lands, spreading over a rolling country, fill the foreground and a stream runs through them into the middle distance. Beyond are more sloping, hillside pastures and cattle grazing. In the immediate foreground a dark red cow, lying down, and another, white with fawn-colored neck and shoulder, make a group that forms the center of the composition, and back of them, descending to the waterside, is a roan horse. Overhead is a fine sky of gray and white clouds, with spaces of blue in the upper part. Both as a landscape and as a piece of cattle painting this picture is a notable example.

*Signed at the lower left, and dated* 1857.

*Edwin Thorne Collection, New York*, 1893, *Catalogue No.* 75.

*Frederick Bonner Collection, New York*, 1900, *Catalogue No.* 73.

*By order of the Executors of the late* Isidor Wormser.

## Paul Jean Charles Clays

Belgian: 1819—1900

115—*BOATS ON THE SCHELDT*

*Height*, 17 *inches; length*, 24½ *inches*

Several fishing boats and a barge or two are here depicted in a group, on the right of the composition, in the waters of the Scheldt, which extend across the picture. On the left is the bank nearby, with two windmills, a house, and a vessel on the stocks. Off in the distance, at the right, is a glimpse of the farther shore. The sky shows masses of gray cloud with a large space of blue in the upper left portion. The yellows and reds of the boats and their sails appear in pleasing contrast to the other more quietly colored portions of the picture.

*Signed at the lower right.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

## Alexander H. Wyant, N.A.

American: 1836—1892

3 on

116—*INDIAN SUMMER: ARKVILLE*

*Height*, 18½ *inches; length*, 25 *inches*

Scattered through a forest glade are rugged gray-barked trees with the sunlight falling on them from the left and their rich autumn foliage glowing with color. Beyond is the dense wood, and in the foreground are a few gray rocks.

*Signed at the lower left.*

*From the A. H. Wyant Sale, New York*, 1894.

*By order of* Mr. Edson Bradley.

## Jean Baptiste Robie

BELGIAN: 1821—1910

116A—*ROSES*

*Panel: Height, 22¼ inches; length, 28¾ inches*

A BUNCH of roses with some other flowers, forming a large loosely formed bouquet, placed on the ground against a rock in a garden recess. The principal notes of color—pink, dark red, and whites variously tinted—form an agreeable harmony.

*Signed at the lower right.*

*Purchased from the William Schaus Galleries, New York.*

*From the collection of the late* F. L. LORING.

## Martin Rico

Spanish: 1850—1908

117—*GRAND CANAL, VENICE*

*Height, 20 inches; length, 28½ inches*

In this picture the beautiful treatment of the water and the sky is perhaps more remarkable than in many examples of Rico where the buildings assume far the greatest importance. We have here a group of buildings, on the right in the immediate foreground, some others on the left at the other side of the broad canal, and a line of them across the middle distance indicating the mass of the city. On the water are numerous boats and gondolas moving gracefully over the placid waters. The sky itself shows a space of tempered blue with some small warm-tinted clouds in the lower portion.

*Signed at the lower right.*

*Purchased from M. Knoedler & Co., New York.*

*From the collection of the late* F. L. Loring.

## Alphonse Marie de Neuville

FRENCH: 1836—1885

118—*DELIVERY OF A MESSAGE UNDER A FLAG OF TRUCE: FRANCO-PRUSSIAN WAR*

*Water Color: Height, 27½ inches; width, 18½ inches*

A YOUNG German officer, in dark blue uniform with a great-coat of green-gray hanging on his shoulders, and a German infantryman behind him bearing a flag of truce on a lance, are seen on the right of this interesting composition, while on the left a French general, who is accompanied by an aide and a bugler, is returning the salute of the German officer.

*Signed at the lower right, and dated* 1884.

*Purchased from L. Crist Delmonico.*

*From the collection of the late* LEON MANDEL.

## Adolf Schreyer

German: 1828—1899

119—*A RUSSIAN COURIER*

*Height, 29½ inches; width, 22½ inches*

A Russian sleigh, drawn by a black horse, rapidly driven by a coachman in furred coat and cap, with a courier in the back seat wrapped up warmly, is coming through a road in a forest. The horse, the sleigh, and its occupant make a mass, pictorially speaking, which is effectively relieved against the background of snow covering the roadway and the forest through which the itinerary is laid.

*Signed at the lower left.*

*Purchased from Messrs. Scott & Fowles Company, New York.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

No. 120

*THE ROAD TO THE SEA*

BY

JULES DUPRÉ

## Jules Dupré

French: 1812—1896

120—*THE ROAD TO THE SEA*

*Height,* 26 *inches; length,* 32 *inches*

The foreground is crossed by a roadway with a small pool in the immediate foreground, and on the farther side is a bank, where several groups of trees are seen. Over all is a fine sky of white and gray clouds with some spaces of blue. The landscape is painted in restrained tints and a vibrating note is given by the white shirt of a wayfarer tramping along the road.

*Signed at the lower left.*

*Purchased from the Yorston Gallery, New York.*

*From the collection of the late* F. L. Loring.

No. 121

*THE EDGE OF THE POND*

BY

CHARLES FRANÇOIS DAUBIGNY

## Charles François Daubigny

French: 1817—1878

### 121—*THE EDGE OF THE POND*

*Height*, 19 *inches; length*, 33 *inches*

The waters of a pond, with lily pads on its surface, fill the foreground, and on the grassy banks which are in the middle distance of the picture, are clumps of trees. On the right is a stretch of distance and overhead a sky filled with gray clouds. A small patch of blue is seen near the middle in the upper part. These elements are composed in a landscape of much distinction in design and depicted with the characteristic color quality of Daubigny and his virile handling. An important and eminently representative example.

*Signed at the lower left, and dated* 1873.

*From Messrs. Goupil & Co. and Georges Petit Galleries, Paris.*

*By order of* Mrs. Harold Thorne, *daughter of the late* H. S. Wilson.

No. 122

*CATTLE AND LANDSCAPE*

BY

ÉMILE VAN MARCKE

## Émile Van Marcke

French: 1827—1890

122—*CATTLE AND LANDSCAPE*

*Height, 24 inches; length, 30 inches*

A group of two cows, one in side view with dark brown coat and a white forehead; with another, fawn-color and white, licking her shoulder. Somewhat farther away on the left is another cow grazing. The setting for the cattle is composed of level pastures and a fine sky of gray, with some patches of blue near the top of the canvas. By the simplicity of its composition and the well-managed effects of light, the picture makes a convincing impression.

*Signed at the lower left.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

No. 123

*THE RETURN OF THE FLOCK*

BY

JULES DUPRÉ

## Jules Dupré

French: 1812-1889

123—*THE RETURN OF THE FLOCK*

*Height*, 28 *inches; length*, 40 *inches*

A depressed, grass-covered lane leads between high banks through the middle of the foreground. Trees growing on either side frame in a view of a river and village, in the middle distance, and beyond lie a range of hills and stretches of forest. Advancing through the lane is a flock of sheep with a shepherd following, the light being so disposed that the foremost sheep receive the most illumination. Back of them, under the archway of trees where the shepherd appears, shadows produce a well-managed contrast. Overhead is a sky composed of great masses of gray clouds and some spaces of blue. This effectively arranged composition is painted in a scheme of warm color and the disposition of the light and shadow give it an attractive general effect.

*Signed at the lower right, and dated* '50.

*Henry Graves Collection, New York*, 1909, *Catalogue No.* 30.

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

No. 124

*HOMESTEAD BY THE SEASIDE*

BY

JEAN CHARLES CAZIN

## Jean Charles Cazin

FRENCH: 1840—1901

124—*HOMESTEAD BY THE SEASIDE*

*Height*, 26 *inches; length*, 32 *inches*

THIS beautiful picture shows two or three haystacks in the middle distance, on the right, and some fields on the left. Near the haystacks is the farmyard, showing the house with its roof of tiles, some other buildings and low shrubbery. In the immediate foreground is a farmer returning from work, carrying his tools and basket. In the distance is a view of the sea. The sky shows an early evening effect with a crescent moon in the right upper center. The picture is admirably unified and extremely pleasing in color.

*Signed at the lower left.*

*Purchased from Julius Ochme, New York.*

*From the collection of the late* F. L. LORING.

No. 125

*SHEEP AND FOREST*

BY

CHARLES ÉMILE JACQUE

## Charles Émile Jacque

French: 1813—1894

125—*SHEEP AND FOREST*

*Height*, 23½ *inches; length*, 32 *inches*

A flock of sheep, advancing slowly forward and close together, is seen in the left foreground cropping sparse grass. Among them is an elderly shepherdess, while a black sheep-dog stands watchfully in the center of the picture on the edge of the wood. The right foreground and left middle distance are filled with the trunks and foliage of trees. In the left upper portion of the composition is a space of sky, showing gray and white clouds with a dash of strong blue. The whole constitutes an effective picture.

*Signed at the lower right.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

## Félix Ziem

French: 1821—1911

126—*FISHING BOATS, BAY OF VENICE*

*Panel: Height, 19¾ inches; length, 31¼ inches*

Several fishing boats are anchored along shore on the left of the picture, showing some sails of yellow and red and bare masts, on which are strung fishing nets. The smooth blue water of the bay occupies the foreground and in the distance the buildings, towers and domes of Venice glimmer in the sunlight. Above is a sky of blue, tempered with pink and gray near the horizon.

*Signed at the lower left.*

*From the Mary J. Morgan Collection, New York, Catalogue No.* 65.

*By order of* Mrs. Harold Thorne, *daughter of the late* H. S. Wilson.

## Jules Dupré

French: 1812—1889

127—*THE OPEN SEA*

*Height,* 23¾ *inches; length,* 38¾ *inches*

A marine of fine color quality showing a harmony of qualified blues, greens and grays with accents of tempered white. A yawl is seen sailing along in the first plane of the picture amid tumbling waves which lift the prow, and another sail appears, on the right, in midocean, and yet another on the horizon. All these elements are united with an impressively treated sky of clouds of gray, both light and dark, and showing masses of warm-tinted white in some portions, with a suggestion of blue in a space near the middle.

*Signed at the lower right.*

*From the William H. Fuller Collection, New York,* 1898, *Catalogue No.* 28.

*By order of the Executors of the late* Isidor Wormser.

## Théophile de Bock

Dutch: 1850—1904

128—*HOLLAND LANDSCAPE*

*Height*, 21 *inches; length*, 33 *inches*

The foreground is composed of a pasture-field, roadway and pond; the whole bordered, in the middle distance, by willow trees. Some cows are passing from the foreground pasture into fields beyond, where may be seen, in the distance, other cattle and a windmill. The sky is composed of gray and white clouds. The general effect of the picture is pleasing in its harmony of cool color tints.

*Signed at the lower right.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

## Paul Jean Charles Clays

Belgian: 1819—1900

129—*MOONLIGHT NEAR AMSTERDAM*

*Panel: Height, 22½ inches; length, 30 inches*

A night picture of sober quality with the moon, which appears in a space amid the clouds, casting its light on the waves of the sea which occupy the foreground. On the left, prominent in the composition, are two sailing vessels gliding slowly along and in the distance are others. A rowboat is also seen, in the middle distance at the left, making its way apparently from one vessel to another.

*Signed at the lower right.*

*Purchased from M. Knoedler & Co., New York.*

*From the collection of the late* F. L. Loring.

No. 130

*MOHAMMEDANS AT PRAYER*

BY

JEAN LÉON GÉRÔME

## Jean Léon Gérôme

French: 1824—1904

130—*MOHAMMEDANS AT PRAYER*

*Height, 28½ inches; length, 36 inches*

There are six figures in this composition and they are arranged in two groups. Standing on a red rug, on the left, are a man and a little boy, both with hands uplifted as they pray, while in the other group, on the right, two figures in white are bowed down with their faces on the floor; another one in white is standing up between them with head inclined and hands clasped; and the fourth behind these, with a robe of blue and a yellow turban, is kneeling. The setting for the picture is the interior of an Oriental building with tiles inlaid in the walls, and through a window at the left are seen a tree and garden in the sunlight. Sunlight also flickers downward to the floor of the apartment near the middle of the picture.

*Signed at the lower left center.*

*Purchased from Scott & Fowles, New York.*

*From the collection of the late* Leon Mandel.

No. 131

*THE CHOICE OF THE FLOCK*

BY

MLLE. ROSA BONHEUR

## Mlle. Rosa Bonheur

French: 1822—1899

131—*THE CHOICE OF THE FLOCK*

*Height*, 31¾ *inches; length*, 39¼ *inches*

A group of two ewes, full-fleeced, perfect specimens of their breed, standing in the foreground of the picture, the one nearest the spectator in side view, with head to the right, and the other, behind, to the left, with head uplifted. The trunk of a great tree appears beside them and a green valley stretches away beyond, with blue hills in the distance. Some other sheep, farther away, are seen in the pastures, on the extreme right, and overhead is a high sky of gray clouds with strips of blue showing near the horizon. A notable example of the work of the celebrated French painter of animals.

*Signed at the lower* ***right.***

*From the George I. Seney Collection*, 1891, *Catalogue No.* 273.

*From the D. W. Powers Collection, New York*, 1899, *Catalogue No.* 87.

*By order of the Executors of the late* Isidor Wormser.

No. 132

*NEAR DORDRECHT*

BY

PAUL JEAN CHARLES CLAYS

## Paul Jean Charles Clays

Belgian: 1819—1900

132—*NEAR DORDRECHT*

*Height, 32 inches; width, 27 inches*

The composition presents two groups of vessels, the most prominent boat being on the right, sitting low in the water and with sails hoisted. Two men in a dory hold a line from her bow. The water shows the reflections of a high sky of white and blue and of the dull reds, yellows and browns of the shipping. In color and arrangement a superior example.

*Signed at the lower right.*

*By order of* Mr. Edson Bradley.

No. 133

*GRAND CANAL, VENICE*

BY

FÉLIX ZIEM

## Félix Ziem

French: 1821—1911

133—*GRAND CANAL, VENICE*

*Panel: Height, 23 inches; length, 34½ inches*

The foreground is occupied by the waters of the Bay of Venice, in which, in the nearest part, is a black gondola being sculled along by its two boatmen, and a little farther away, on the right, there is a large sailing vessel with the sails partly lowered. In the distance appear St. Mark's, the Campanile, Santa Lucia, and other buildings rising in the mass of the city. Overhead is a sky of blue, and the general tone of the picture shows warm glowing tints, in which the black gondola makes a valuable note.

*Signed at the lower right.*

*Purchased from Julius Ochme, New York,* 1911.

*From the collection of the late* F. L. Loring.

No. 134

*GATHERING CLOUDS*

BY

GEORGE INNESS, *N.A.*

## George Inness, N.A.

American: 1825—1894

134—*GATHERING CLOUDS*

*Height*, 25½ *inches; length*, 32¾ *inches*

A tonal Inness landscape with the foreground, in which is a pond and cattle, in shadow. The middle distance, where there are level lands and belts and groups of trees and one or two houses with white walls, lie in the quiet light of a late afternoon sun. The lower portion of the sky is in tints of blue and gray, while the upper part shows a mass of dark gray cloud from behind which falls the faint sunlight. A large full-foliaged tree, in shadow, is seen near the middle of the picture, and thus, the three dark masses—the clouds above, the foliage of the tree, and the wide foreground in shadow—bring into fine relief the middle portion of the picture upon which the sunlight gently plays.

*Signed at the lower right.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

No. 135

*BISMARCK*

BY

FRANZ VON LENBACH

## Franz von Lenbach

German: 1836—1904

135—*BISMARCK*

*Height*, 38 *inches; width*, 34½ *inches*

Franz von Lenbach painted a number of portraits of Bismarck, finding interest in the features of the great German statesman and apparently delighting in portraying them under varying aspects. This is a half-length life-size portrait, helmet on head and the costume consisting of a military coat and great-coat lined with fur. The head is turned to the spectator's left and shows in its expression the vigorous character of the subject, as well as a certain quiet repose. The general tone of the canvas is made of subdued color and the face, by being fully lighted, concentrates the interest of the spectator.

*Signed at the lower right, and dated* 1896.

*Purchased from the William Schaus Galleries, New York.*

*From the collection of the late* F. L. Loring.

No. 136

*THE PROPHECY*

BY

VASILI VERESTCHAGIN

## Vasili Verestchagin

Russian: 1842—1904

136—*THE PROPHECY*

*Height, 30 inches; length, 39½ inches*

The foreground shows the top of a hill, on high ground, overlooking the blue waters of the sea of Galilee, with a white-sailed boat or two skimming along on its surface. The figure of Christ, in a white robe with his hair flowing over his shoulders, is seen seated on the high ground, his back to the spectator, and the attitude suggesting reflection and thought of the future. Across the expanse of the sea appears a line of hills and above is a southern sky of qualified blue with a few clouds.

"Then began he to upbraid the cities wherein most of his mighty works were done, because they repented not: 'Woe unto thee, Chorazin! woe unto thee, Bethsaida! for if the mighty works which were done in you, had been done in Tyre and Sidon, they would have repented long ago in sackcloth and ashes. But I say unto you, it shall be more tolerable for Tyre and Sidon at the day of judgment than for you. And thou, Capernaum, which art exalted unto heaven, shalt be brought down to hell, for if the mighty works which have been done in thee, had been done in Sodom, it would have remained unto this day. But I say unto you, that it shall be more tolerable for the land of Sodom in the day of judgment than for thee.'" (Matt. xi. 20-24.)

*From the Vasili Verestchagin Sale, New York*, 1891, *Catalogue No.* 39.

*By order of* Mrs. Florence Macy Sutton.

## NOTE

THE FOLLOWING DESCRIBED GROUP OF

**TWENTY-FOUR EXAMPLES**

OF

THE FRENCH IMPRESSIONIST

# CLAUDE MONET

WERE COLLECTED DURING THE PAST THIRTY YEARS BY THE LATE

## MR. JAMES F. SUTTON

AN ORGANIZER AND FOR MANY YEARS SENIOR MEMBER OF
THE AMERICAN ART ASSOCIATION

THEY ARE TO BE SOLD BY ORDER OF MR. SUTTON'S WIDOW

MRS. FLORENCE MACY SUTTON

## Claude Monet

FRENCH: 1840—

137—*LA SEINE À ARGENTEUIL*

*Height*, 23¾ *inches; length*, 32 *inches*

IN the lower half of the picture is the river, with many sailboats at anchor, one with a red hull making a strong color note. At the left, on the bank, are villas and trees while on the opposite shore, in the middle distance, some white buildings are seen. The sky is of gray-blue with clouds of qualified white.

*Signed at the lower left, and dated* '75.

## Claude Monet

French: 1840—

138—*BATEAUX DE PLAISANCE À ARGENTEUIL*

*Height*, 21½ *inches; length*, 26 *inches*

In a river, which occupies the foreground and stretches away from the point of view of the spectator into the middle distance, a fleet of boats is seen at anchor. All sails are lowered and the hulls and bare masts are reflected in the water. On the right, in the immediate foreground, a large white rowboat is moored near a building on the bank. On the shore at the left are houses, trees and figures, while overhead there is a blue, clouded sky. The picture is painted under an effect of sunlight which comes from the left.

*Signed at the lower left, and dated* 1875.

## Claude Monet

FRENCH: 1840—

139—*FLEURS DANS UN POT*

*Height*, 32½ *inches; width*, 24½ *inches*

A SOBER piece of still-life painting, showing a great bunch of pink roses and white spirea in a brass bowl. The bowl is placed on a table covered with a striped cloth, with yellow as its predominating tint, and the various elements of the picture are made to combine in a quiet but very forceful harmony of color.

*Signed at the upper left, and dated* 1878.

Claude Monet 1878

## Claude Monet

FRENCH: 1840—

140—*CHEMIN DE HALAGE À ARGENTEUIL*

*Height*, 23½ *inches; length*, 39 *inches*

THE foreground shows a road following its direction along the bank of a stream. On the right, the water reflects the leaden tones of a gray winter sky. Three or four figures on the road, producing dark notes of importance, and a group of trees are the other elements in a simple composition. Snow partly covers the roadway and the ground on either side of it, the whole presenting a quiet, truthfully rendered phase of nature.

*Signed at the lower right.*

Claude Monet

## Claude Monet

FRENCH: 1840—

141—*SUR LA FALAISE PRÈS FÉCAMP*

*Height*, 26 *inches; length*, 31½ *inches*

As its title indicates, this is a seashore view, and it is taken from the tops of the grass-covered Normandy cliffs. Herbage, ripe and dry in the autumn season, and a wind-swept tree, with its branches mostly bare, diversify the foreground while the blue sea, occupying the middle distance, forms a color contrast to the yellow and pink of the dried weeds and wild flowers. On the right of the canvas a rock juts out into the sea and overhead is a sky, mostly blue, with clouds at the horizon.

*Signed at the lower left, and dated* '81.

## Claude Monet

French: 1840—

142—*PAYSAGE D'HIVER À BENNECOURT*

*Height*, 25½ *inches; length*, 39½ *inches*

Patches of broken, snow-covered ice are seen floating in the river, which fills the whole lower half of the canvas. On the left is a portion of the bank, with trees. In the middle distance, dimly seen, are the farther shore and hills rising beyond. Over their tops appears a sky of a subtle gray tempered by the pink tints characteristic of the late afternoon in winter. This landscape shows eminently well Monet's just appreciation of values as well as a delicate rendering of the general effect.

*Signed at the lower right.*

## Claude Monet

French: 1840—

143—*VUE DE BORDIGHERA*

*Height, 26 inches; length, 32 inches*

The hilly shore, sloping upward to the left and filling the foreground of the picture, presents a diversified piece of landscape with grass, herbage and small trees. On the right are larger trees showing masses of foliage, so that a vista opens in the middle portion of the composition where we see the white buildings of a town, perched high above the blue sea, which lies beyond. The walls gleam in the sunlight. Above is a strip of blue sky tempered with atmospheric grays. The composition of this work is exceedingly happy and the picture is most striking in general effect.

*Signed at the lower left, and dated* '84.

## Claude Monet

French: 1840—

144—*MENTON VU DU CAP MARTIN*

*Height, 26 inches; length, 32 inches*

A characteristic Monet of his Mediterranean series wherein the composition shows a roadway in the foreground, tending to the left, where it is bordered on either side by a group of trees. In the right middle distance is a glimpse of an inlet of the sea and, beyond, rising to the top of the canvas is a cloud-capped mountainside with houses nestling at its base along the line of the shore. There are strong contrasts, as between the rich, dark green foliage and the red earth of the road, and the picture is one of remarkbale carrying power.

*Signed at the lower right, and dated* '84.

## Claude Monet

FRENCH: 1840—

145—*LE BRAS DE JEUFOSSE*

*Height, 24 inches; length, 29 inches*

A RIVER winds from the foreground around its banks, on the right of the picture, where trees and bushes are seen in autumn foliage. On the bank at the left, beyond an expanse of grass, vividly green, is a hillside, likewise clothed in autumnal tints. Above is a space of sky with grayish clouds. The masses of foliage and their reflection in the water form a brilliant, unified ensemble in which the various notes play their parts and contribute to the attractive general aspect of the landscape.

*Signed at the lower left, and dated* '84.

## Claude Monet

FRENCH: 1840—

146—*LES MEULES, GIVERNY*

*Height*, 25¾ *inches; length*, 36 *inches*

Two conical-shaped haystacks, thatched to shed the rain and snow, are seen in the foreground, the larger one at the right and the smaller at the left. Beyond, over a stretch of distance, is a sunset sky; the whole forming a puissant piece of color, with variety of tints and truthful observation of light and atmosphere.

*Signed at the lower left, and dated* '84.

## Claude Monet

FRENCH: 1840—

147—*LA MANNE PORTE, ÉTRETAT*

*Height, 26 inches; length, 36 inches*

THIS picture is a brilliant and very characteristic example of Monet's marines, with rocks, in which he found full play in recording his impressions of color. It shows one of the well-known rock formations on the Normandy coast, at Etretat, in which the rock is a sort of natural archway, the sea running through the opening. The water, in this instance, shows fine, varied tints of green while on the rock there are pink, gray and blue. Above the expanse of the ocean, lying pale green in the sunlight, is a sky composed mostly of floating white clouds. In the right upper portion are some spaces of qualified blue.

*Signed at the lower left, and dated* '85.

## Claude Monet

FRENCH: 1840—

148—*TEMPÊTE À PORT GOULPHAR, BELLE-ISLE*

*Height, 25¾ inches; length, 32 inches*

A MONET of fine quality, presenting a shore view with the sea rushing in with a fine sweep, swirling among masses of jagged rocks, in the foreground, and dashing against a headland which crosses the picture well up toward the top of the canvas. Above is a space of sky with tints of pale gray and tempered blue.

*Signed at the lower right, and dated* '86.

## Claude Monet

FRENCH: 1840—

149—*LES COQUELICOTS: GIVERNY*

*Height, 26 inches; length, 36½ inches*

A FIELD of clover, ready for the scythe or the mowing machine, thickly sprinkled with red poppies, fills the entire lower half of the canvas. The field is bordered, in the middle distance, by a belt of trees, varied in form and mass as it is seen stretching across the picture. Overhead is a summer sky of warm grays.

*Signed at the lower right, and dated* '87.

## Claude Monet

FRENCH: 1840—

150—*BROUILLARD: GIVERNY*

*Height, 29 inches; length, 36 inches*

LIKE the landscape with the same title, No. 151, this is an effect of mist, and so pale is it in general tone and so all-enveloping is the fog that there is little else to be seen. One tree, however, on the left, is made out vaguely as the morning sun faintly touches its foliage with violet light.

*Signed at the lower left.*

## Claude Monet

FRENCH: 1840—

151—*BROUILLARD: GIVERNY*

*Height*, 29 *inches; length*, 36½ *inches*

THERE is nothing but the fog vapor to be seen in the lower part of the picture, but the trunks of trees partly emerge from it higher up, and the foliage on one tree assumes form as it reaches the top of the canvas. The whole is a pale, evanescent effect such as is often seen in nature and it is truthfully presented here in a piece of painting that is elusive in handling.

*Signed at the lower left.*

## Claude Monet

French: 1840—

152—*ANTIBES, VU DU CAP*

*Height*, 26 *inches; length*, 36½ *inches*

One of the most striking pictures in Monet's Mediterranean series. The waters of the gulf fill the middle of the canvas and show tints of blue and green. In the immediate foreground, at the left, there is a bit of rocky shore, light yellowish gray in the sunlight. Across the bay the town, with warm white walls and red-tiled roofs, stretches along the shore, and beyond are mountains, violet tinted in the distant view. Overhead is a sky of tempered blue and gray.

*Signed at the lower left, and dated* '88.

## Claude Monet

FRENCH: 1840—

153—*LES EAUX TREMBLANTES À FRESSELINES, CREUSE*

*Height*, 25½ *inches; length*, 36½ *inches*

A LANDSCAPE of rolling country with a narrow, steep-sided valley, or ravine, opening out in the foreground, where a stream flows through the gap. Rocks and herbage are depicted with a fine and discriminating variety of color tints and the stream —blue, with little crests of foam appearing as the water flows through its stony bed—reflects a narrow space of the sky with some clouds floating, at the top of the canvas. The landscape is illuminated by sunlight falling from the left and effective shadow masses, as in the ravine, emphasize the force of the puissant color.

*Signed at the lower right, and dated* '89.

## Claude Monet

FRENCH: 1840—

154—*VILLAGE DE LA ROCHE, CREUSE*

*Height*, 26 *inches; length*, 36½ *inches*

THE houses of the hamlet are in silhouette, on the crest of a hill, near the top of the canvas, against a brilliant evening sky. In the foreground a little stream runs across the picture and from its shores a path winds up the steep hillside to the village. The values are most truthfully observed and justly rendered in this striking landscape and the color is agreeably diversified.

*Signed at the lower left.*

## Claude Monet

French: 1840—

155—*LE JARDIN À GIVERNY*

*Height, 32 inches; length, 36 inches*

A garden filled with rectangular beds of purple blue poppies occupies the foreground. Beyond is a piece of water in which the doorway of a country house is seen reflected while trees which border the garden spread their thick foliage over the upper part of the picture. Sunlight plays across the garden and the painter's object—to render light and air in a subject with somewhat difficult problems—is well accomplished. The general aspect of the picture is vividly compelling.

*Signed at the lower right, and dated* 1900.

## Claude Monet

French: 1840—

7022

156—*LA MEULE À GIVERNY*

*Height*, 28¾ *inches; length*, 36½ *inches*

One of the celebrated "Haystack Series," being a rendering of an effect of light and color; the same motive that the painter used for a number of other studies of the same haystack. In this landscape the great bulk of the stack fills the right-hand portion of the canvas and on the left are fields and a hill. The sky, above, is intensely luminous with the glow of sunset, the greatest brilliancy being directly behind the haystack, where the sun has evidently just sunk below the horizon.

*Signed at the lower left, and dated* '91.

## Claude Monet

FRENCH: 1840—

### 157—*LA SEINE À BESSANCOURT EN HIVER*

*Height*, 23½ *inches; length*, 39 *inches* 1 5000

THIS is a beautiful example of the landscape painting of Claude Monet. The elements are very simple: a stream winding through snow-covered flatlands, a group of trees in the center middle distance, and a line of blue hills beyond, with a whitish gray sky above. It is truthfully observed and the scene is depicted with a just perception of values. The color scheme shows a variety of tints that appeal to the vision of a painter but that in nature would offer to the untrained observer little but monotony in an uninspiring eyesweep of winter gray.

*Signed at the lower left.*

## Claude Monet

French: 1840—

158—*LE BASSIN AUX NYMPHEAS, GIVERNY*

*Height,* 28¾ *inches; length,* 41¾ *inches*

The entire canvas, except for a strip at the top, of green bordered shore, is occupied by the surface of a pond on which are seen, here and there, the pink, pale yellow and lilac blossoms of pond lilies with their floating pads of green. The water reflects the foliage of trees and a sky of blue with white clouds. But it would be inexact to describe the tints in this picture by the uncompromising names of mere blue or white or pink or green. The ensemble is a harmony of qualified, sensitive notes of color, producing a subtle and charming general effect.

*Signed at the lower right, and dated* '93.

## Claude Monet

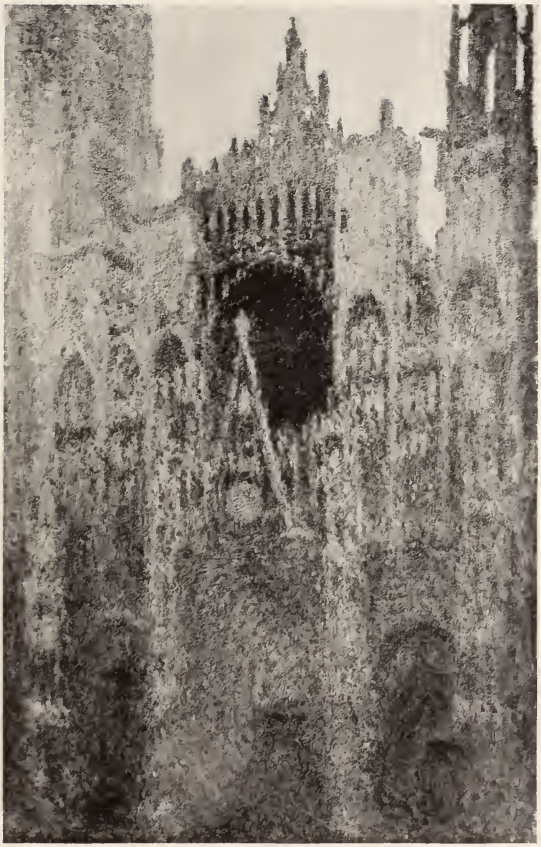
French: 1840—

159—*PORTAL OF THE ROUEN CATHEDRAL (MORNING EFFECT)*

*Height, 39½ inches; width, 25½ inches*

This is one of the celebrated series of pictures of Rouen Cathedral, which he painted under many different aspects of light and atmospheric effects. The portals are seen, rather dimly, in the lower part of the canvas and higher up appear the great rose window, the towers and the main body of the structure. All the upper part is painted in violet tints, almost in halftone, and the stonework is delicately illuminated by pale sunshine, on the tower at the left and on a wall at the right.

*Signed at the lower left, and dated* '94.



## Claude Monet

FRENCH: 1840—

160—*MATIN SUR LA SEINE, GIVERNY*

*Height*, 32 *inches; length*, 36 *inches*

THE motive of this landscape is a bend in the river Seine with a wide expanse of its surface reflecting the foliage of the trees, which are seen on the bank at the left. The general effect shows a misty atmosphere and the predominating color notes are pale greens and lilac.

*Signed at the lower left, and dated* '97.

IMPORTANT WORKS

BY

THE BARBIZON, MODERN DUTCH

FRENCH, GERMAN AND

AMERICAN ARTISTS

## Jules Dupré

French: 1812—1889

161—*LANDSCAPE AND SHEEP*

*Height, 36 inches; width, 28½ inches*

A magnificent oak, with branches reaching to the top of the canvas, is seen at the right, on a roadside, where a flock of sheep is advancing, followed by a shepherd. At the extreme right, back of the great oak and one or two other trees, is a thatch-roofed cottage, while on the left is a stretch of country with low horizon. The composition is completed by a high sky of warm gray and white clouds, with some spaces of deep blue in the upper portion. The effect of the whole is grandiose and compelling.

*Signed at the lower right.*

*From the Henry Hilton Collection, New York*, 1900, *Catalogue No.* 51.

*By order of the Executors of the late* Isidor Wormser.

## Charles Émile Jacque

French: 1813—1894

162—*SHEEP IN THE FOREST OF FONTAINEBLEAU*

*Height*, 27½ *inches; length*, 40 *inches*

In an open space on the edge of the forest is a flock of sheep, numbering a dozen or more, pasturing on the herbage in the foreground. Beside the trunk of one of the great trees which fill the middle portion of the composition, stands a shepherd leaning on his crook with his dog at his side. Between the trunks of the trees is a glimpse of country and a sky with gray and white clouds. An important example with the best characteristics of the famous French animal painter.

*Signed at the lower left, and dated* '79.

*Purchased from M. Knoedler & Co., New York.*

*From the collection of the late* F. L. Loring.

## Adolf Schreyer

GERMAN: 1828—1899

### 163—*DRIVING A TEAM IN WALLACHIA*

*Height, 35 inches; length, 46 inches*

A TEAM of four horses, with a driver mounted on the third one from the right, is depicted drawing a heavily loaded cart up a hilly road. The wheels sink almost up to the hubs in the mud and clay and the horses are exerting all their strength to pull the load. The team is pulling away from the spectator so that the horses are seen in rear view and the action is well given in their backs and hind legs. This group occupies practically the whole of the canvas, although, on the left, in a much darker portion of the picture, caused by the sky being heavily obscured with clouds, there are a horseman with his gun slung over his back, and another team and cart. The light, concentrated on the horses and the load on the cart in the foreground, produces by contrast with the darker portion of the picture a striking ensemble.

*Signed at the lower left.*

*By order of* HILL, LOCKWOOD, REDFIELD & LYDON, *Attorneys.*

## Jakob Maris

Dutch: 1838—1899

164—*VIEW OF AMSTERDAM* 17500

*Height, 36 inches; length, 43 inches*

The waters of a canal occupy the foreground, where are seen several broad-beamed boats lying tied up, while in the middle distance a bridge crosses from the buildings on one side of the canal to the other. A red-roofed house and a sturdy church tower are prominent objects on the left, while a block of buildings and a mass of trees form the principal elements on the right. The foreground and most of the middle distance are in shadow, and sunlight illumines the buildings of the town that are seen farther away. Overhead is an impressive sky composed of great masses of gray and white clouds with a space or two of positive blue in the upper portion where the clouds are darkest. In the fine treatment of the sky, the broad handling of the masses of buildings composing the town, and in the general arrangement of the whole composition, a distinguished and impressive effect is produced. Notable as one of only four works of its kind and importance by Maris in America.

*Signed at the lower right.*

*Until confined to the works of the early English and old masters, the above described example of Jakob Maris was in the notable P. A. B. Widener Collection of Philadelphia, and is illustrated in the first edition of the catalogue of the Widener Collection, No. 76.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

## Anton Mauve

Dutch: 1838—1888

2 400

### 165—*HOLLAND LANDSCAPE AND CATTLE*

*Height, 30½ inches; length, 42½ inches*

A group of two cows, one white with black spots, the other dusky, red-brown, with white markings, standing near the milking place in green pastures, near a little stream, which is seen in the left foreground. Just behind the group appears the head of a third cow, white-faced, whose body is hid from view by the other two. Bordering the pasture, on the left, is a line of willows, and, on the right, in the distance, a herd of cattle is seen grazing, guarded by a figure with a blue blouse. Over all is a sky of tempered grays, broken with blue, the frank direct painting of the whole and the true and sympathetic color quality forming a picture of genuine charm.

*Signed at the lower right.*

*From the D. W. Powers Collection, New York,* 1899, *Catalogue No.* 264.

*By order of the Executors of the late* Isidor Wormser.

## George Inness, N.A.

American: 1825—1894

166—*SUNSET*

*Panel*: *Height*, 30 *inches; length*, 45 *inches*

An excellent Inness of poetical quality. Pasture lands with grass and herbage of warm, tempered greens fill the foreground, and a few sheep are seen straying about at the close of day. Near the right center rise the trunks of two trees, with their lowest branches at the top of the canvas, and trees, farther away, crossing the middle distance, enclose the meadows. Through their foliage, and above, a sunset sky is seen, glowing with qualified tints of orange-red, and showing a space of evening blue. A shed-roofed hut appears on the extreme left among the trees, producing a low note of gray.

*Signed at the lower left, and dated* 1892.

*Bought direct from the artist through the connoisseur, Mr. Thomas B. Clarke.*

*By order of* Mr. Edson Bradley.

## Adolf Schreyer

German: 1828—1899

167—*THE ADVANCE GUARD*

*Height, 34 inches; length, 47½ inches*

A group of three Oriental horsemen, mounted on fine Arabian steeds, approaching into the foreground of the picture, where there is a pool amid the rocks. The three cavaliers are armed and some of their followers are seen coming along in the distance at the right. Above is a sky of blue with warm-tinted white clouds. The portrayal of the horses and their riders is handled in a masterly fashion and the whole is depicted in a color scheme of the usual attractiveness of this celebrated artist.

*Signed at the lower right.*

*Purchased from the William Schaus Gallery, New York.*

*From the collection of the late* F. L. Loring.

## William Adolphe Bouguereau

French: 1825—1905

168—*LOVE'S MESSAGE*

*Height,* 51 *inches; width,* 36 *inches*

A group of two figures, showing a young woman in Greek costume of white, depicted in three-quarter-length life-size, and an Amour close beside her on the left. The maiden's right hand, which rests on his shoulder, is lightly touched by the left hand of the Amour who floats, so to speak, beside her. Her head is inclined toward his, while she listens to his message, which he is delivering as if whispered, holding his hand near his mouth. His white wings complement the white costume of the young woman, and the setting for the figures is made up of foliage and a stone fountain basin. The skilful Bouguereau drawing is in evidence throughout the work.

*Signed at the lower left center on stone fountain basin, and dated* 1896.

*Purchased from Julius Oehme, New York,* 1911.

*From the collection of the late* F. L. Loring.

## Constant Troyon

French: 1810—1865

169—*LANDSCAPE AND CATTLE* 4600

*Height*, 38 *inches; length*, 52 *inches*

Six cows are seen in two groups in the foreground of this fine landscape. In the group nearest the spectator is one, dark red; one white, and one black with white face and neck; the other three are respectively white, dark red, and dun color spotted with white. A rustic bridge crosses a ditch in the right foreground, and somewhat farther away is a man on horseback with a man on foot at his side. In the distance at the left, where a line of trees borders the pasture, are some other cows. The sky overhead, with cumulus clouds and some spaces of blue, is most impressive.

*Signed at the lower left.*

*Purchased from M. Charles Sedelmeyer, Paris.*

*From the notable F. O. Matthiessen Sale, New York*, 1902, *Catalogue No.* 124.

*From the collection of the late* F. L. Loring.

## Albert Neuhuys

Dutch: 1844—1914

170—*MOTHER'S DELIGHT* 5700

*Height, 54 inches; width, 41 inches*

A Dutch interior with a life-size group of a mother and her child. The woman, who is seated in side view to the spectator with her head inclined to the right, is feeding the baby which she holds in her lap with a spoon. On the table in front of her is a dish and a green earthen jug. The walls of the cottage, the clothing and cap of the mother, as well as her face, hands and arms, are painted in rather low tones, while the baby's white cap and kerchief, placed about the middle of the composition, form a higher and, consequently, prominent note. Both mother and child are of the home-keeping, bred-to-the-soil type, and interest is found in their truthful depiction by the artist.

*Signed at the lower right.*

*By order of* Hill, Lockwood, Redfield & Lydon, *Attorneys.*

## Sir Laurence Alma-Tadema, R.A.

British: 1836—1912

### 171—*THE BATHS OF CARACALLA*

*Height, 60 inches; width, 37½ inches*

This very important work of Alma-Tadema may well be considered to resume his best qualities as a painter and also as a historical artist. In the foreground, on a marble bench, three figures of young women are seated, while directly behind them appears the water of the swimming pool, in which are a number of bathers. On the farther side of the pool, which is lined with ornamental marble walls, are other bathers, most of them men who are standing about while a group of youthful athletes are plunging, one after the other, into the pool. On the left of this group, in the middle portion of the picture, are some young girls crowned with roses and playing on pipes, while still farther away there are other personages, including a serving man, who is holding back a door to make way for the passage of some notable, in dress of white and red, who is about to leave the baths. The elaborate architectural details in the upper portion of the picture and the accessories, elsewhere, all give interest to this remarkable presentation of the manners and customs of a period renowned in history.

*Signed at the lower left on the foot of bench*: "L. Alma-Tadema, Op. CCCLVI."

*Purchased from Scott & Fowles.*

*From the collection of the late* Leon Mandel.

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## LIST OF ARTISTS REPRESENTED AND THEIR WORKS


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